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Music Magazine

October 1931

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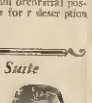
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THIS recently published suite is winning favorable comment everywhere. Concert pianists are welcoming its five numbers as decided novelties rich in musicianship appealing to modern treatment and attractive to lovers of Dixieland based upon eight of the finest old Southern folk songs which have just color reference to plantation life as it was in the Southern States.

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor JAMES FRANCIS COOKE — Published by THEODORE PRESSER CO. 1712 1714 CHESTNUT STREET, PHILADELPHIA, PA. — Assistant Editor EDWARD ELLSWORTH HIPSHER

Vol. XLIX No. 10 — Entered in the United States of America — OCTOBER, 1931

THE WORLD OF MUSIC

Johann Adam Hiller

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

[illegible] PAPAE MARCELLI of [illegible] is to make a performance [illegible] of Palestrina's [illegible] by his ensemble for [illegible] the Church of the Square [illegible] Monsignor Raffaele [illegible] of the Church of St [illegible] the group in 1919 and [illegible] Composed of the [illegible] of Rome it [illegible] the traditions of the [illegible] musical centuries

WOZZECK, the "[illegible] opera" of Alban Berg which had in American engagements by the Philadelphia Grand Opera Company towards the end of last season, will be repeated in Philadelphia on November 19th. A week later, on the 26th, the entire organization will be taken to New York in order to give the work its first performance in that metropolis. Leopold Stokowski will again be the conductor.

MME. LUISA TETRAZZINI the sensational coloratura soprano of a former decade is some need for a "Farewell" tour of America, which will begin in New York City about the middle of October

NEARLY TWO THOUSAND SINGERS joined in efforts at the annual Church Chorus Festival at York Minster England. Dr. Edward Cuthbert Bairstow organist of York Minster Piano 1914 conducted on the occasion which is remembered for the spirit of the musical survival of the church

THREE "GREGORILS" DAYS in the diocese of Haarlem (Holland) under the auspices of the Society of St. Gregory were recently devoted to a dance study of the methods of the Pius X School of Ecclesiastical Music at New York, to studied in the schools as an aid of the feeling Mathilde [illegible]

THE KING AND QUEEN OF SIAM arrived unexpectedly in the Prince and Princess Sudhadja Pavilion at Ashville on August 27th the 68th annual Highland Gathering and Scottish Games Festival at Ashville the Carolina Rockies of Albert. The festival lasted for days and annual was under the patronage of the Prince of Wales

Alois Haba

ALOIS HABA'S "DIE MUTTER" the first opera written on quarter-tone scale and then reaching [illegible] in modern music was [illegible] in June during a week's festival of [illegible] Society for Contemporary Music [illegible] though the work [illegible] opera in which a [illegible] quality of subdividing the half-tone scale [illegible] and that the music "describes the pagan union with strong expressiveness and lively colors"

OPERA IN ENGLISH has received the mandate of historic Covent Garden of London. Beginning with September 14th, a season of six weeks of performances of grand opera in English was sponsored by the Covent Garden Opera Syndicate. The repertoire was selected from the following Wagner: "The Mastersingers," "Lohengrin" "The Valkyries" and "Parsifal" Verdi: "Aida" Dame Ethel Smyth: "The Wreckers" Simonne: "The Bartered Bride" Jokaiy Strauss: "The Bat (Die Fledermaus)" Bizet: "Carmen" Rossini: "The Barber of Seville" and Puccini: "La Boheme" "La Tosca" and "Turandot" Wake up American public!

CHARLES WAKEFIELD CADMAN'S Sonata in A for piano was performed on a program of private musicale at Eton which it which the Queen was in attendance. Her Majesty was so much pleased with the work that according to reports she asked for its repetition

THE ROYAL OPERA OF BUDAPEST with its organization estimated to be coming to America in 1933. The Hungarian government is said to be sponsoring the plan for the purpose of displaying their national musical art at the Chicago World's Fair and Inter or other of our cities.

THE SAVOY OPERAS reached on the 27th th its one hundredth performance in their present run at the Erlanger Theater of New York and the end was not yet. All for Ahora, eterna rhiel ri the best in light opera in America, has announced a long tour to present these master pieces throughout the country. What could be at this time more beautiful for our theatrical atmosphere than a genuine Gilbert and Sullivan revival?

THE DON CARLOS of Verdi of which the libretto will be sung only remed by Franz Werfel will be the Metropolitan presented for the first time at the Staatsoper of Vienna

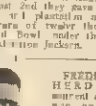
THE CLEVELAND OPEN AIR OPERA FESTIVAL had a gala attraction in the first week of August when Aida was given a spectacular performance with eight hundred in the chorus, a ballet of more than a hundred Anne Roselle as Aida, Cec. Clarke as Amneris, Paul Althouse as Rhadames and with Giacomo Spadoni of the Chicago Civic Opera Company conducting. For this opening performance more than eighteen thousand people gathered around the new municipal stadium on the lake front.

ADOLF VON GROSS godfather of the Bayreuth Festivals, passed on from that Wagnerian Mecca on June 6th at the age of eighty-seven. When at Wotan's death, his artistic mantle fell upon the shoulders of Cosima and later from hers to Siegfried it was Adolf von Gross who resumed all the financial and business arrangements of these momentous records and left them in the musical world for their part in healthy condition.

AMERICAN COMPOSERS captured all the honors in the fourth Hollywood Bowl Competition. Arne Oldberg of Evanston Illinois took first prize with a *Concerto for Piano and Orchestra*. Alois Reserva of Hollywood took second with his *Concerto for Violoncello and Orchestra* and Radu Stoian of Chicago, received the third prize for his *Symphonic Poem for Orchestra*

MENDELSSOHN'S ST. PAUL had a suitable performance in June by the Philharmonic Society of Sydney New South Wales, Australia. It was given in the world famous Town Hall with the baton in the hand of Gerald Percivell.

COLORED SINGERS to the number of five hundred have formed The Affiliated Choral Society of Los Angeles California. On August 2nd they gave a program of spirituals and plantation melodies before an audience of twelve thousand, at the Hollywood Bowl, under the direction of Mme. Marion Jackson.



FREDERICK SHEPHERD CONVERSE, noted American composer and teacher has been elected president Wallace Goodrich as Dean of the faculty of the New England Conservatory. Mr. Goodrich succeeds Dr. Chase who resigned that institution [illegible] Georgia Whitfield Chadwick [illegible] Mr. Converse has been a [illegible] and professor of composition and history at the school since 1902. His grand opera "The Pipe of Desire" was first published in Jordan Hall of the conservatory on January 31 1906 and was produced at the Metropolitan Opera House of New York on March 18 1910 it became not only the first American Opera ever [illegible] on that architecture stage but also the first one ever sung there in English during the regular season

TCHAIKOVSKY'S "MAZEPPA" had its first performance in Germany when recently presented at the opera house of Wiesbaden nearly forty years after the death of the composer

THE NATIONAL HIGH SCHOOL OR CHESTRA AND BAND CAMP of Interlochen Michigan, was this year very fortunate in the guest conductors which led many of the rehearsals and concerts. Among these were L. Camp John Philip Sousa, Edgar Stillman Kelley Leo Sowerby John Finley Williamson, Howard Hanson and Lee Stokes.

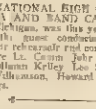
SIR HAMILTON HARTY, the eminent British conductor who wielded the baton of the equally famous Halle Orchestra of Manchester was conductor of the Hollywood Bowl (California) Concerts for the week beginning July twelfth when he had a great enthusiastic reception

THE GEWANDHAUS ORCHESTRA of Leipzig will celebrate on November 25th its one hundred and fifteenth anniversary. In honor of this event a series of "Jubilee Concerts" will be given. Its first conductor was Johann Adam Hiller under Mendelssohn it became world famous and other conductors have been Reinecke Gade, Ferdinand Hiller Arthur Nikisch, Furtwangler and Bruno Walter the present leader. Though somewhat delayed a late years by a law heavily endowed retired advanced groups, for many decades the important one which received reproduction on a Gewandhaus program on the successful infant so one of them was assured recognition by the musical world.

THE GREAT ROMAN AMPHITHEATRE of Verona Italy was again this summer the scene of open air performances on a large scale. From July 27th to August 17th there were productions of Rossini's "William Tell," Wagner's "Die Meister singer" and Boito's "Mefistofele," with soloists widely known in the Continent and in England.

HOWARD HANSON of Rochester New York has received one of the Oberlander Trust Awards given for the cultivation of goodwill between the United States and German speaking countries. Founded by Gustav Oberlander of Reading, Pennsylvania, this is the first year the rewards have been available. Dr. Hanson will go to Europe in the spring to conduct programs of American music in German and Austrian musical centers.

ALBERT COATES distinguished British conductor was a sensational soloist when on the evening of August 6th he led a "Wagner Program" of the Philadelphia Orchestra at Robin Hood Dell in Fairmount Park of Philadelphia. His interpretations were characterized not only by a vice feeling far from but also by a virility to anything and in a fusion of creation that raised the audience to a spontaneous outburst of enthusiasm at the close of the program.


Countess Caroline Esterhazy

AN UNKNOWN SCHUBERT MANUSCRIPT amounting of *Six German Dances* has been found among the effects of Vincenzo [illegible]. Authenticity is established by the manuscript bearing the notation and dated October 1824 it was evidently written at the Castle Zelesz, Hungary where Schubert was at this season guest of his favorite pupil, the young Countess Caroline Esterhazy daughter of Count Esterhazy famous as a patron of music. On her death the precious half the manuscript is her [illegible] Countess Anna Festetics-Alvinge whose daughters, Wilhelmina and Marie, autographed it and presented it to their music teacher as the possessions of whose family it was found. The *Six German Dances* will be soon available to the public.

(Continued on page 37)

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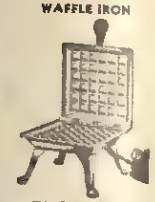

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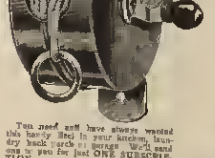

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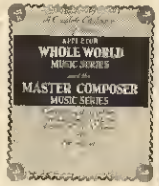

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Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1931

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SIXTH	PRELUDE Organ Pastel Thompson Piano Album Leaf, Op. No. 2 Felag ANTHEMS (a) Eternal Light Poem Peccle (b) Awake and Sing Stults OFFERTORY (a) Love Divine Nevin (Duet) POSTLUDE Organ March in B Flat Krumolin Piano March of the Druids Rents	PRELUDE Organ Berceuse Stoughton Piano Sweetly Dreaming Aletter ANTHEMS (a) Lead Us, O Father Roberts (b) Evening Hymn Paxton OFFERTORY Hear Now Thy Children, Lord Marchetti (Soprano solo) POSTLUDE Organ Melody Steele Piano Heart's Serenade Behr
THIRTEENTH	PRELUDE Organ Preludium Nevin Piano Romanette Saar ANTHEMS (a) O Come Thou Traveller Ambrose (b) Jesus Shall Reign Stults OFFERTORY God's Love Jackson (Baritone solo) POSTLUDE Organ Alleluia, Alleluia Armstrong Piano Sunday Parker	PRELUDE Organ Lullaby Becker Piano Slumber Song Scotson ANTHEMS (a) Savior, Prince of Peace Ambrose (b) Gently Lead Us Dett OFFERTORY I Would Love Thee Marks (Duet) POSTLUDE Organ Meditation Renaud Piano Twilight Hyatt
TWENTIETH	PRELUDE Organ Christmas Fantasy Stults Piano March of the Life Guard Kowalski ANTHEMS (a) Break Forth O Beauteous Heavenly Light Roth (b) In a Manger So Lowly Carol Anthem OFFERTORY As the Angel Said Crew (Tenor Solo) POSTLUDE Organ Grand Chœur Militaire Fesenden Piano Hallelujah Chorus Handel	PRELUDE Organ Christmas Dithyrambic Harris Piano Night Voices Stoughton ANTHEMS (a) Bethlehem a Star Ambrose (b) Infant Jesus, Lord of All Montani OFFERTORY In the Field (Soprano Solo) Andrews POSTLUDE Organ Offertoire in F Batiste Piano Sarabande Forbes
TWENTY-SEVENTH	PRELUDE Organ A Fantasy of Moods C. C. Fard Piano Mesa Flower DeLong ANTHEMS (a) Adore and Be Still Gounod (b) All My Heart This Night Rejoices Maxson OFFERTORY Acquaint Now Thyself with God Baker (Alto Solo) POSTLUDE Organ Remembrance Crosby Piano The Rose Vincent	PRELUDE Devotion Meale (Violin with Organ or Piano Acpt.) ANTHEMS (a) O Jesus, Thou Art Standing Bach (b) A Prayer Engelmann OFFERTORY Serenade Rosch (Violin as above) POSTLUDE Organ Marching to Peace Rosseter Piano Shepherd's Song Hayden

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Could Richard Wagner Have Passed a Mus. Bac. Examination?

A GREAT college president recently stated, "It's lucky that I do not have to pass the Senior examinations this year, because I should certainly fail." Not long ago we examined a test for the degree of Bachelor of Music at an English University. The questions demanded a specific technology and more or less arbitrary answers. Had Richard Wagner taken that examination, his papers might have been ruled out upon a technical slip in the nomenclature of acoustics. Bach, whose scientific bent toward the science of acoustics was one of his notable achievements, might have "gotten by." Naturally, anyone with the mentality of Richard Wagner could have passed any kind of an examination in any subject for which he had taken the pains to prepare. It must be apparent, however, that a thousand examinations could not have made a better Richard Wagner.

SHOULD THIS CHILD BE AUTHORIZED TO TEACH?

He is another Musician made problem. According to a report from London, twelve year old Hilda Coombes Von Kreutzer, has been appointed pupil teacher of the violin at the new Juvenile Academy of Music in The Eye and City. Evidently the idea is to have children of advanced acquirements to teach their fellows. This plan has been often proposed by advanced psychologists and pedagogues, with reason that a large part of the child's education comes from association and explanation with his companions. Musical talent and ability stem things apart from age. It often happens that a child at twelve knows far more music than many another has been able to acquire through a lifetime of sacrifice and hard study.

Collegiate and conservatory standards in America are a subject of incessant interest. We want to believe that we require here in America just as high a measure of excellence as obtains in any of the music centers of Europe. In many instances this standard certainly has been splendidly achieved. THE ETUDE MUSIC MAGAZINE will present in an early issue a fine article by Mr. Burnet C. Tuthill [illegible] standards. Standards are designed to protect the public and do serve a definite purpose in that direction.

We believe emphatically in standards and in credits and will do all in our power to promote their rational adoption. Mr. Tuthill, at the end of his article, switches, however, to a radically different subject—that of authorization of the individual to earn a living through teaching music. The general assumption is that, since lawyers and doctors must have the permission of the state to practice their professions, teachers should likewise have a license secured by passing a test before a board of examiners.

The subject is an old one and perhaps a little dangerous to approach. We know that the public has been continually victimized by incapable teachers. We know that well-meaning people have devoted their lives to teaching music, who would have been far better fitted for some other calling. We know that the protection that the public now has is the teacher's ability to show the results of his work. Yet on the other hand we can not fail to reach the conviction that it would be a colossal mistake to attempt to prohibit legally the right of any individual, young or old, to teach music privately, merely because that person had failed to pass some specific test.

[illegible] this art of music, depends for its life upon two precious ingredients—inspiration and imagination—which never have been and

never will be calibrated by academic tests There are certain scientific requirements, which have to do with pedagogy, which every intelligent person who proposes to teach should learn if possible These subjects are measurable by tests But, here again we have known teachers who have passed tests, with the highest marks in these branches, who were still far inferior to others, with natural teaching gifts and unusual personalities, who might have failed to do the technical hurdles in required examinations.

Perhaps we can make our meaning clearer by example We know a gentleman in a Western city who is a musician of high repute and excellent practical achievements He was trained in one of the best European conservatories He has rare natural pedagogical gifts He applied for a city position as a teacher, but, because he failed to pass certain arbitrary tests, concocted by people of far less talent and ability than himself, he failed and the position was actually given to a girl just out of High School who was this man's pupil and in every way incapable of giving a commensurate service By this method the people of this community have secured "by test" a teacher of no experience and scant talents and have lost the services of a man of high ability in his special field

Art, and again more particularly the art of music, is very different from other callings Musical receptivity may develop at an amazingly early age and in such event it usually advances with torrential speed Mozart at fourteen was head and shoulders above most of the musicians of Europe Mendelssohn at eighteen had already touched the mountain-tops of his genius. They did not reach these heights by passing examinations We have known "natural" teachers of music who, at a very early age and with amazingly little apparent training, have been far better teachers than others who have passed examinations galore and who have had years of experience. We present with this editorial a picture of an Italian boy who, according to report, is the "head teacher" of violin at one of the Roman juvenile music schools Many of the great educators of the past have noted how rapidly children learn through association with brighter children of the same age These pedagogues would consider Mussolini's *protege* with favor

In art, the best protection against fraud is, after all, the taste and intelligence of a well-informed public. In most communities the quack is short-lived in face of the competition of more artistic and talented workers Years ago in London and in Paris we knew artists who devoted part of their time to teaching, but who rebelled at tests These men were far more successful in their work and had infinitely greater influence in the educational world than others who had more degrees than a thermometer

Wagner, Elgar, Rimsky Korsakov, Mrs. Beach and scores of others of very high standing, all were largely self-taught in musical composition They filtered through no academic sieve No board of examiners pronounced them fit or unfit for musical patronage Yet who would not have been more honored to have studied with any one of them than with John Smith, plus an academic alphabet

Please—please do not misunderstand this editorial Nor should you think us reactionary None could possibly realize the vast importance of fine conservatory and collegiate musical training more than do we. We have promoted the cause of musical education through individuals and music schools with all possible energy Without finely trained teachers, or without conservatories and colleges, our whole musical system would collapse. On the other hand we should never, by legislature or convention, deprive the man with great natural gifts, who has made up for his lack of academic training by self instruction, from an opportunity to teach Many of the men at the very top of the "Who's Who" volumes of the world have passed no examinations save that merciless test of public scrutiny. The student who can have the advantage of accumulating credits and degrees is fortunate His road is smooth, compared with him who must struggle along without them That very struggle, however, often develops amazing strength and ability This is always recognized by those who need his services. Put no stupid legal license restrictions in the way of this man The great public is his natural inquisitor and Time provides no more cruel nor unrelenting judge

Music in Present Day Soviet Russia

From an Interview Secured Expressly for The Etude Music Magazine with

EDWIN A. FLEISHER

Note All of the quotations in italics in the following article are from official reports of the Soviet Government

EDWIN A. FLEISHER
Founder and Patron of The Symphony Club of Philadelphia

EDWIN A FLEISHER was born in Philadelphia, July 11 1877 and he received his early education at Penn Charter School. He later graduated from Harvard University (B A) His musical training came partly from self study Later he studied violin with Gustav Hille and with Louis Svecenski Together with his brother, Mr Samuel Fleisher, he entered the S. S and N W Fleisher business of his father one of the largest manufacturers of fine knitting yarns From this he retired in 1925

In 1901 his brother Samuel S Fleisher founded the Graphic Sketch Club in Philadelphia. This extraordinary enterprise was put in a section of the city where it was destined to become an enormous inspiration to people with otherwise restricted opportunities As a club where students of art might gather and have advice and instruction at no cost, it has produced so many exceptionally fine art workers that it has attracted international attention Visitors to Philadelphia should not fail to see the singularly impressive mediæval chapel connected with this school. There is nothing else just like it in America. The school is supported entirely from the private means of Mr Fleisher

In 1914 Mr Edwin A. Fleisher paralleled in music the achievements of his brother through the organizing of "The Symphony Club" which was chartered in 1924. Two young men in the southern part of the city asked Mr Fleisher to provide a meeting place where young people who desired to play together might have favorable facilities. Mr Fleisher secured an old gymnasium and gave the movement a start. After six months the need for a permanent home became apparent and he purchased a suitable building and provided a conductor The conductors have been Jay Speck, Camille Zeckwer, Johann Grolle and William F Happich

The main object of The Symphony Club has been not public performance but rather the rehearsal of a wide repertoire of the highest type of music of all schools of composition From the start there has been an ever increasing interest To make this work most effective, one of the first necessities was a library so that there might be a varied store of study material always at hand. This led to the bringing together of one of the largest orchestral libraries in the world Over six thousand orchestral works, always available for the purpose of The Symphony Club, are now housed in a room, especially equipped, in the Free Library of Philadelphia where this remarkable collection is available to the public for study and research purposes

The development of the groups has been amazing. The Symphony Club now consists of the full Symphony Orchestra of one hundred and ten members and The Small Orchestra of seventy players There are no restrictions upon admission save that of talent and capability The members may be of either sex, of any age, of any creed, of any race or color There are no fees. Everything is free Though no individual instruction is given, there are classes in theory and drill in two piano playing The Club has helped many a young player At the present writing twelve have gone on to the Philadelphia Orchestra, and some fifty have been admitted to other notable large orchestras

One of the most vital by-products of this great work is that of giving advice to parents and students upon the advisability of taking up a musical career Mr Fleisher devotes a large part of his time to this Many working people with limited means do not know how to proceed with the musical education of their children. They are in a serious quandary as to whether the painfully gathered family savings should be invested in music. This service has been of obvious value to scores of families. Mr Fleisher is satisfied that his notable undertaking has great sociological value. He sees a marked improvement in the manner and behavior of the members as they come under the benign discipline of the art.

Two years ago Mr Fleisher rich in his experience in business music and practical sociology made a visit to Russia, and in the following gives some exceptionally important information about the music of the most sensationally interesting country of the new century It is hardly necessary to mention in this connection that THE ETUDE carries no brief for the Soviet government or any Communistic or Bolshevistic work but is merely interested in presenting facts from the best obtainable sources, to keep its readers informed upon musical trends the world over

"Russia is no more. That is, its present rulers would like to have us call it by its legal name, Union of Socialistic Soviet Republics or U S S R in this lengthy name is lingo its abbreviated What is a Soviet? The name really means a group or committee and was widely in use before the revolution, as applied to all manner of local gatherings where problems of varied kinds were discussed.

The problems of welding this immense territorial expanse with its human questions into a great coordinating group is that which the Soviet leaders started out to solve. Here was a land which is twice as big as the United States with its colonial possessions included, with additional room still left to accommodate three states almost as big as Texas. Roughly speaking its population is fifty million more than ours entire. These facts are made clear to indicate that in this short interview it is possible to comment upon only a very few of the significant conditions pertaining to present day music in Russia.

"I was in Russia for about six weeks of the summer of 1929 and, were it not for the fact that I was able to secure much important data upon music issued by the Soviet government and have had many contacts with Russian artists and publishing interests, I would not pretend to make any comments whatever Russia is so vast that if one were to spend years there investigating musical conditions, only the surface would be skimmed.

The Gifts of Old Russia

"FORMERLY in its tremendous musical past the past of Glinka, Rubinstein, Tchaikovsky Moussorgsky and Rimsky Korsakoff, St. Petersburg became not only the musical center of Russia but also one of the great art Meccas of the world. But the once beautiful metropolis has, through its various changes to Petrograd and Leningrad, almost faded from the picture. The center of interest has shifted to Moscow

In Leningrad I visited Prof Maximilian Steinberg well known pianist and composer; and while in Moscow I saw Ippolitov Ivanoff (whose works have been so popular in America) and also S Feinberg, one of the leading modernists. However as professional musicians seem inclined to say little about the situation, one has to keep one's eyes open and make first personal observations.

"The enthusiasm of Russian youth as a whole for the Soviets is extraordinary Their confidence in the five year plan is unbounded One is forced to the conclusion that, having what they want and filled with the desire to work out their plans in their own way they may accomplish great things in a new manner Yet I have hardly met a Russian, who has become an American citizen and who has stated that he would want to go back and live in Russia under Soviet conditions after having had the advantages of American living standards They may agree enthusiastically with Soviet ideals from the theoretical standpoint but when it comes to the practical matter of making a living for themselves and their families they are perfectly satisfied with the country of Uncle Sam no matter how many flaws they may find in our civilization. This seems to me to answer the main question as to the worth whileness of what is going on in Russia.

Music's Step Mother

"HOWEVER great the musical educational activity in Russia, always tempered for the thoroughness of her music schools, there is the wide-spread impression that the U S S R will be unable to hold its best talents, because of the economic situation It is hardly thinkable that the young musician capable of earning a fortune in other countries, will continue to live in Russia working for a pittance. The cases of Chaliapin, Elman, Heifetz, Horowitz Rachmaninoff Prokofieff Stravinsky and Koussevitzky are fair illustrations It is after all a working out of the old law of supply and demand.

It is also hardly conceivable that these people will continue to subsidize patriotism for art. I went to one concert in Moscow where the soloist was a lad who had been subsidized by the Soviet Government. In other words this was a talent that had been developed at the expense of the State and, as a Soviet product, he was an object of patriotism. The tickets for this concert were three and a half dollars The crowd was large, very poorly clad, and the applause tremendous. What did I hear? A youth with a quite ordinary voice, who had not learned to use it to particular advantage I have heard many American students sing much better The

THE OPERA HOUSE AT MOSCOW ONCE FAMED AS BEING UNSURPASSED FOR ELABORATE OPERATIC AND OTHER PRODUCTIONS FOR THE MUSICAL STAGE

audience rarely [illegible] not applauding the music but a political product.

"The Russians are insatiable [illegible] How long they will barter their political ideals for their musical enjoyment [illegible] other one or the [illegible] of this huge and ceaselessly interesting land

Music for Music

WHETHER right or wrong the USSR has unquestionably put a premium upon brawn instead of brains. Everything is for the toiler with the collateral assumption that toil is something done by the hands instead of by the mind. From this viewpoint Russia has suffered artistically and intellectually. Only history will reveal whether this sacrifice to music at the expense of grey matter will prove that the measures are expedient. Thousands of brain workers were killed or allowed to perish during the revolution and one does not grow a crop of real intellectuals every Spring.

Perhaps it would be best to let the authorities of the Soviet speak for themselves. While in Russia I was fortunate in gathering much important printed material which had been issued by the USSR.—for instance in discussing the subject of Musical Education in general in the Soviet Union.

Russia Speaks

M. BRYUSSOVA has this to say:

"The tasks set by our times before musical education in the USSR are extraordinarily responsible and serious. During the years following the November Revolution a artistic education developed spontaneously and irregularly. Innumerable conservatories, music schools and music circles sprang into being. The time for a new set of control over this tempestuous outburst of music educational departments came later. Gradually, over subdivided into elementary and secondary schools, polytechnicums and high schools or conservatories. Of these latter only a few remain—in Moscow, Leningrad, Kharkov, Odessa, Tiflis and Baku. The rest have become intermediary schools or polytechnicums and these latter have also been considerably diminished the organs for people's education being necessarily occupied with still more emphatic problems—the development of the system of elementary education, the elimination of illiteracy, the extension of the network of industrial-technical schools in connection with the tasts of the industrialization of the country.

Of late however attention among broad circles of social life in the Soviet Union has once more been drawn to the [illegible]

[illegible]

Composers to Hymn the Five Year Plan

"THE CONSERVATORIES and [illegible] music of polyphonic canons had to [illegible] with the problem of training composers capable of their share of our epoch, [illegible] humor, dynamics, the emotions, ideas of the great revolutionary epoch [illegible] of post revolutionary times. The [illegible] of their new composers must reflect the new structure and life in the Soviet Union. The same applies to instruments [illegible] to our music schools and institutions. They must know how to arrange their programs not for the former narrow bourgeois audiences but for the broad masses of the proletariat. Now if this must be allowed to lower the artistic value of their work on the contrary it must be raised and find new methods of expression of our better and more universally comprehensible. As well as this the schools have to train leaders of workers and musical-education workers, those leaders, conductors, teachers of music, choir circles and so on in clubs for workers and Red Army men, musical education circles in the country, and some for actors.

"In order that the very system of education should be based up with the latest problems of Soviet musical culture, musical practice is made an integral part of the study-plan, study is working on their specialties in the same conditions in which these study work proceeds. Student-executants are found to give a certain number of concerts during these training in real servitude as polytechnicum and this not only by taking part in concerts organized by them school but also in club concerts in working class districts corresponding to the demands of club audiences but with serious educative programs. Composition students must demonstrate their works in special concerts. The students of the Moscow Conservatorium have organized an Industrial Composers' Collective" setting itself the task of creating songs for mass choirs, children's chorus, musical works for workers' concerts and so on. In the pedagogical faculties and serious practical pedagogical work must be done either [illegible]

Musical Research

"AMONG the new specialties in the modern musical school in the [illegible] I merely those were [illegible] in the [illegible] dependent [illegible] for conclusions are the [illegible] the study of orchestral [illegible] [illegible] music, the [illegible] of musical [illegible] and modern musical [illegible] systems [illegible] the young [illegible] music and [illegible] Up [illegible] elements [illegible] work natural [illegible] students [illegible] any workers [illegible] competitions [illegible] Communist [illegible] Musical [illegible] the benefit [illegible] musical talent [illegible] the workers and peasantry, [illegible] founded in Moscow [illegible] young [illegible] represent them [illegible] They [illegible] are pre- [illegible] Naturally [illegible] research are [illegible] musical [illegible] instrumental [illegible] transmit [illegible] necessary [illegible] workers' [illegible] conservatories [illegible] for the [illegible] purposes [illegible] one aim [illegible] of music [illegible] the step [illegible] education [illegible] wanted [illegible] results [illegible] [illegible] Revolution [illegible] that [illegible] is caught [illegible] level of [illegible] in pre- [illegible] and pre- [illegible] schools [illegible] appreciation [illegible] We [illegible] teach [illegible] of advance- [illegible] and use [illegible] We [illegible] reform [illegible] young [illegible] trained [illegible] organized [illegible] brought up [illegible] the [illegible] shaped practical [illegible] contract- [illegible] Soviet life [illegible] become [illegible] work

(To be continued in November Etude)

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XVI

Madrigal: (English German or French; Italian, *Madrigale*; *mah-dri-gah lay*) A vocal composition a three to eight parts each part to be sung by several singers, to which it differs from the glee. It varies greatly in form, from a short and simple melody broadly harmonized to the most elaborate contrapuntal treatment. It may be even in several movements. Its most fertile period was from 1550 to 1650 with England and Italy producing the most notable compositions in this bar

* * * *

Madrileña (Spanish *mah-dreer layn' yah*) A "dance of Madrid," in sextuple measure characterized by fascinating cross rhythms. One of a group of dances invented for the Spanish ballet.

* * * *

Malaguena (Spanish, *mah-lah-gwayn-yah*) A Fandango (which see) its name is derived from its native district of Malaga.

* * * *

Magnificat The "Hymn of the Virgin," beginning with *My soul doth magnify the Lord* used in both the Roman Catholic and the Protestant services. Celebrated settings have been made by Bach, Palestrina and other composers

* * * *

Mandolinata (Italian, *mahn-do-lee-toh tah*) A composition introducing passager and effects suggestive of the mandolin.

* * * *

March (German, *Marsch mahrsh* French—*Marche, mahrsh*, Italian *Marcia, (mhr chah)* A musical form of German origin suitable for the accompaniment of marching. Clear-cut melody and well-defined rhythm are essential in its success.

(Continued on page 748)

Black Notes

When the Thumb and Little Finger May Be Used on Them

By CLEMENT ANTROBUS HARRIS

MANY conclusions are so obvious that one wonders how they were ever disputed. Yet as a matter of history most such apparently matter-of-course decisions have been come to only after a long process of evolution, a devious course of experimenting usually including many set backs. Our system of fingering is an instance. We have five fingers and one would have thought that, naturally, all of them would have been used from the first in the playing of keyboard instruments having five or more notes! But as a matter of fact this is far from having been the case. For centuries scale passages were played wholly with second third and fourth fingers, chiefly the second and third—the thumb and little finger being used very occasionally in chords. The thumb was used to the left hand before it was used in the right.

For the horror of being the first to advocate the extreme use of the first and fifth fingers there are two rival claimants, François Couperin and J. S. Bach, to place them in chronological order. One cannot but think however that the extraordinary complexity of Bach's clever works must have done more than any other factor in make the use of all the fingers necessary.

Before it Paid to Advertise

IN ALL probability practice was, as usual, far in advance of theory. And this is rendered more probable by the fact that whereas teachers in the present day advertise their discoveries and systems as widely as possible those of an earlier period did just the reverse. They kept them a secret to be revealed only to favorite pupils! Consequently there was obviously much divergence.

The use of the thumb, very sparingly and in the left hand only, may be found in a book printed in 1571 and the little finger may be found marked for use in a manuscript bearing the date 1599. But these cases are very exceptional, and, on the other hand, a three-finger system (first, second third, the latter being employed for the uppermost note in the fifth in row) was published by an anonymous author as late as 1781!

But even when the availability of the first and fifth fingers had been recognized the emancipation was incomplete. For until quite recent times students were told that these fingers must not be used on black notes except in chords.

A Far Swing

AS WE know one extreme almost invariably leads to another. And it has been so in this case for Liszt, Chopin and Hans von Bülow have acted on the principle that the fingers in question should be used or black notes without any restriction whatever. Bülow goes so far as to say that all reals should be fingered with the same fingerings as that of C major and that a pupil's of the first rank should be able to play Beethoven's *Sonata Appassionata* with as much ease in F♯ minor as in F minor and with the same fingering!

Now nobody in the present day would think of going back to the three right fingering, or to the total prohibition of the use of the thumb and little finger on black notes. Are we then to follow the swing of the pendulum to its opposite extreme and say that what is good for virtuoso players of world-wide fame is equally good for the average performer even for children and other pupils with small and weak hands?

The Need for Precaution

IT IS insufficient to say that the thumb and little finger may sometimes be used on black notes and sometimes not. The intelligent pupil will at once ask *how* he is to discriminate between the two cases and no teacher worthy the name will be content to leave him in ignorance. Let us see then whether we cannot formulate some broad general principles which will meet the case.

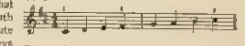
One of the first things which a little careful investigation will reveal is that it is just as easy to play black keys with the thumb and little finger as to play white keys, and it is as easy to play black keys with these fingers as to play them with any other fingers. Why then prohibit or even limit the use of these fingers on black notes? Because they are shorter than the other fingers, and, if the hand is held sufficiently far over the keys to enable them to reach the black keys, it is then hard, in certain cases for the second, third and fourth fingers to play white notes, especially G, A and D.

Hand Characteristics

A GREAT deal depends on the size and shape of the hands. players with blunt tapering fingers will feel the difficulties least those with stout or spatulate fingers will feel it most. The writer has known of a lady with fingers so broad that she could not get them between two black notes except by turning her hand almost at right angles to the keyboard! She was however, both gifted and determined, and if was wonderful how she overcame this very serious handicap.

But the difficulty is not due solely to the narrowness of the space between two black notes which are a tone apart it will be felt by players with the thinnest fingers when the white notes between such black notes have to be approached sideways, from a higher or lower note, and with a changing position of the hand. To give an instance to playing the scale rapidly with the right hand through several octaves from C♯ to C♯ in the scale of D major with the same fingering as would be employed in playing C♯ major the difficulty is not in playing the C♯ and F♯ with the thumb, or the uppermost C♯ with the 5th finger *but in playing the intervening white notes with the other fingers*, especially the E with the fourth finger in descending.

Ex. 1



The difficulty is by no means insuperable, but it will be found that if the second, third and fourth fingers do not actually touch any black key, they frequently scrape against one—sometimes to the extent of breaking the nail!

The Question of Weight

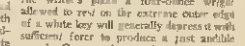
ADD TO this the fact that the farther the finger is placed on the key that is the nearer to its pivot, the heavier is the weight or force needed to depress it. On the writer's piano a four-ounce weight allowed to rest on the extreme outer edge of a white key will generally depress it with sufficient force to produce a just audible sound. On some keys it does not even do this, the notes obviously being not quite sufficient in touch. At the extreme back of the key it will hardly produce any depression at all!

This is a very important point to bear in mind when dealing with pupils with weak hands, for instance those of very young children the muscles of whose hands may easily be over strained. On the black keys, being short, the difference in weight between a forward and backward position is not nearly so great. It is the *white keys* that cause the difficulty.

The same conditions apply, of course, to both hands a corresponding example for the left hand to that suggested for the right would be the scale of B flat major played from E flat to E flat

Ex. 2

Several octaves, 3rd to octaves note only



HOW MUSIC STUDY IS PROGRESSING IN THE ORIENT

An Etude friend in Kobe, Japan, celebrated the Centenary of the [illegible] by a Beethoven Recital and has sent us this fine photograph of the [illegible] event

After the foregoing test has been applied, the student should play a succession of chords with the thumb and little finger on black notes, first with the right hand, then with the left

Ex 3

Right Hand

Left Hand

This is quite easy! Why? Because the white notes are approached from above, *vertically*, not sideways. The hand is lifted after each chord and the finger playing a white note descends perpendicularly upon it, not obliquely as in scale playing. It follows that the player can readily judge and reach the exact middle of the narrow space between two black notes

Though this vertical descent *reduces* the difficulty of playing white notes with the hand far on the keys, as compared with an oblique approach, it does not wholly remove it. It will always be easier to play white notes near the outer edge of the key than far back. An experiment will make this clear. Play the following

Ex 4

the right hand as written, the left hand an octave lower. Execute it rapidly at a wrist staccato passage first with the finger near the outer edge of the key then with it as far on the key as possible. The former position will be found much the easier of the two

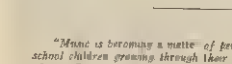
Another experiment will be useful at this stage. Let the following two passages

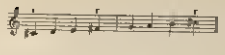
Ex 5

be played with the thumb only the hand to be held as far over the keys to the second example as in the first. Two conclusions result. One has been already mentioned, but there is no harm in repeating and thereby stressing it. It is as easy to play black notes with the thumb as it is to play white notes. Secondly, if the hand be held far on the keyboard it is *harder* to play white notes, especially G A, and D with the thumb than with any other finger!

Three scale passages will complete our illustrations. One of the following three

Ex 6





is harder than the other two. Which is it? (It will be easier to determine if the scales are played for several octaves, the fifth finger being used, of course, for the outermost note only.)

The last of the three is undoubtedly the hardest. The reason is that whereas in the first scale the thumb plays only white notes, and in the second only black ones in the third it plays both white and black ones alternately. This involves either keeping the hand too far on the keyboard to be convenient in playing the white notes or a constant shifting of its position.

As previously shown thumb and little finger are used on black notes with the utmost freedom and by the most conservative teachers, in *chords*. And an additional reason to that already given is that, when a chord is played, each finger plays only one note and therefore is not required to move from a white to a black key or vice versa. The thumb, it is true, occasionally plays two keys simultaneously but this only emphasizes my contention because, to enable it to do this, *the two keys must be either both white or both black*. When a succession of chords is played the whole hand is moved for every chord *the hand is the unit*. In scale passages *the finger is the unit* and a constant to and fro movement is awkward and should be avoided

Working Principles

WE HAVE now accumulated enough material for which to form one or two guiding principles. The thumb and little finger may be freely employed on black notes

1. When the hand is strong enough not to be strained by the heavier touch of a key near its pivot.
2. When chords are being played
3. When there (the thumb and little finger) playing black keys does not make it awkward for the other fingers to play white ones
4. When they (thumb and little finger) do not have to play white keys nor in the same passage.

It remains only to add that the matter has been dealt with solely from the one point of view—that of ease and convenience. It is not contended that *all* the factors which should govern the choice of fingering have been examined, since, in some cases the recommendation here made might have to give way to more weighty considerations

SELF TEST QUESTIONS ON MR. HARRIS' ARTICLE

1. *Which thumb (left or right) was first generally used?*
2. *What reservations still exist in the use of the first and fifth fingers?*
3. *What attitude had Liszt regarding the use of these two fingers?*
4. *What is the difficulty in playing black and white keys in succession?*
5. *Give from memory four cases in which the thumb and little finger may be used on black keys*

"Music is becoming a matter of personal interest to many thousands of school children growing through their school years to knowledge and love of it. Community interest in music is one of the assured developments persistent in this country. So viewed, music, as one good means to general contentment and to making leisure return dividends to those whose drudgery earns it, cannot be other than a matter of concern to enlightened business"

—GEORGE EASTMAN

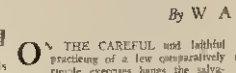
Three Wonder Workers in Piano Technic

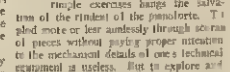
By W. A. HANSEN

ON THE CAREFUL and faithful practicing of a few comparatively simple exercises hangs the salvation of the rudest of the pianolorte. To glide note or lee aimlessly through scores of pieces without paying proper attention to the mechanical details of one's technical equipment is useless. But to explore and chart the unknown and unfamiliar domains of intensive technic brings fascination heretofore unknown. Problems and difficulties which seemed well-nigh insurmountable become possible of solution, and the attention is ever beckoned forward to further endeavor

Of three exercises likely to produce these results, the following is presented as Wonder Worker No. 1 —

Ex 1a





This is for the right hand of course. The left hand plays the exercise in the following manner

C g l e l e l g B g l r l e l g
1 3 4 5 4 5 4 3 2
A g f e f e f g B g f e f e l g
1 2

If practiced steadfastly and in the proper manner this little study will not only promote the technical proficiency of the third, fourth and fifth fingers but will also, to some extent, increase the dexterity of the thumb and bring about a greater amount of flexibility in the hand. Play very slowly and with determination, in all the keys both major and minor. Hasten the tempo as greater proficiency is gained but always come back to slow practice. Do not lay this exercise aside until you have attained the maximum amount of speed. Naturally this will take longer than a week.

One should also employ the following pattern in practicing

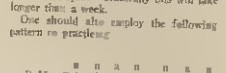
R H.—C l g l g l g l D l g l g f E l g l g l g f D l g l g l
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
1 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3 1 3 4 3 4 3 4 3 2 3 4 3 1 3 4 3

L H.—C g f g f g l g B g l g f g l g A g l g f g l g B g l g l g l g
e e e e e e e e e e e e e e e e e e e e e e e e
1 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3 1 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

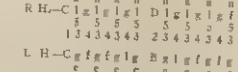
The small letters represent thirty-second notes the capitals, fourths which of course must be held

Here is Wonder Worker No. 2, A for the right hand and B for the left

Ex 2a



b



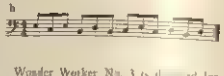
The fourth finger is not only refined but actually "sound and determined" to be recalcitrant. For this reason it must be constantly disciplined. But do not attempt to do so too energetically. Moving ahead, step by step one goes very far. Remember Schumann's sad experience

When playing the foregoing exercise (in all the keys, of course) raise the fourth finger as high as possible after it has released the key. In this way you will aid materially in developing resiliency and in cultivating the very important extensor muscles

Finally we present Wonder Worker No. 3 A for the right hand and B for the left

Ex 3a

b



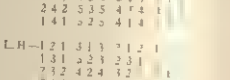
Wonder Worker No. 3 is designed for those that have trouble when trying to execute double thirds—that is, for practically every student of the little Transposed to all the keys, both major and minor. Maintain a strict legato

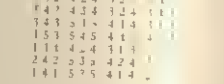
Here are the fingerings. Do not neglect a single one of them

R H.—1 2 1 3 1 3 2 1 2 1 1
4 3 4 3 2 3 2 1 3 2 1
2 3 2 4 2 4 3 2 3 1 —
2 4 5 4 3 4 3 2 4 3 1
3 4 3 5 3 5 4 3 4 1 1
3 5 3 5 4 5 3 4 3 5 4 1
1 3 1 4 2 4 3 1 3 1 1
2 4 2 5 3 5 4 2 4 1 1
1 4 1 5 2 5 4 1 4 1 1

L H.—1 2 1 3 1 3 2 1 2 1
1 3 1 5 2 3 1 2 3 1
3 1 2 4 2 4 1 3 2 1
2 4 3 4 3 2 4 1 3 1
3 4 3 1 5 4 1 3 4 1 1
1 5 3 5 4 5 4 1 4 1
1 1 4 2 4 3 1 3 1
2 4 2 5 3 5 4 2 4 1 1
1 4 1 5 2 5 4 1 4 1

The foregoing exercises must also be played in double thirds. Be care of hand





every to make use of all the fingerings.

The three Wonder Workers given in this article may be profitably practiced on a table away from the keyboard. In this case draw a diagram of one of two octaves on a sheet of paper being careful to have the dimensions correspond exactly to the dimensions on the keyboard. Then attach this paper to a table, preferably of the same height as the keyboard of your instrument. Use if possible, the bench or chair on which you regularly sit when playing. Thus the conditions under which you practice when actually playing the piano will be closely approximated. (This is a very important matter when silent technical work is done.)

Naturally you will not derive nearly as much profit from performing the exercises in this way because for one thing, you will not be able to play them in all the keys. But it occasionally happens that silent practicing is the only kind in which one may indulge

Training the Prodigy

An Interview with the Eminent Violin Virtuoso

EFREM ZIMBALIST

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OTTO MEYER

TO EVERY fond parent its child is a prodigy and frequently the old farm is mortgaged to send Johnny to Europe when he cannot play a C scale in tune. More rarely we find a real musical genius forced to forego his joyful progress in music and to take up as a lifework an uncongenial craft or profession. If parents could judge more fairly the musical ability of their children, both of these classes of unfits would be largely avoided.

Webster's Dictionary defines a prodigy as "something out of the usual course of nature and so extraordinary as to excite wonder or astonishment." According to this definition, the greatest efforts whatever might be their age, could be classified as prodigies but, as it is much more out of the ordinary course of nature for a musician to be wonderful at an early age, the world has come to consider "child-prodigy" and "prodigy" as synonymous.

A Fickle Giver

NATURE often plays strange pranks in presenting our children to her children. We sometimes find cases in which a child with no especial quickness in musical directions, shows a most unusual ability in some one sphere of thought.

For example, we have mathematical geniuses who can mentally add, multiply and divide whole pages of figures at a glance and who can instantly extract the cube root of a number. It will perhaps take an experienced accountant a day to verify these computations which are so quickly arrived at by the mathematical marvel." When asked what process they use to arrive at the results, these human adding machines say that they do not know that, as they take a good look at the page of figures the answer is discovered unconsciously or shall we say subconsciously.

So also in literature we have had prodigies of memory who could on demand recite verbatim anything that they had in the past read being able to tell the page and line of each quotation.

Sometimes indeed, that marvelous memory belongs to a mind which in all other respects is below the average. In music the case of "Blind Tom" was an example of such one-sided ability. "Blind Tom" was an ignorant negro with such native aptitude for music that he was able though he had never had a music lesson, to play from memory any musical composition that he had heard.

Let it not be assumed, however that an equal ability in one direction actually implies a mind below par in other respects. In the rare instances when such is the case mediocrity is more often than not caused by lack of opportunity for broad general development.

Fortunately a much larger number of prodigies are so well balanced in their unusual abilities and training that they could make a great success in any work which they might attempt. Einstein with all his mathematical genius, loves to play the violin and plays it very well, indeed. Josef Hofmann besides being a musical marvel spends much of his spare time in perfecting and improving his important mechanical inventions

Stealing a March on Time

EVERY parent is anxious to find tests by which it is possible to determine whether the child is really a prodigy. I am sorry that I cannot tell you definitely of any tests by which the musical ability of a young child can be judged. There have been very ingenious methods devised, by which the candidate is in turn tested for a natural aptitude in rhythm, tactile sense, sense of relative and of absolute pitch but these tests are useful only in judging the abilities of older pupils

As every child should have a musical education, whether or not he is destined for a musical career, it is wise to have him take frequent lessons with the best teacher available. Then after perhaps a year if in the opinion of the teacher the young musician shows unusual aptitude for music, a pilgrimage might be made to some teacher of national renown to see whether or not, in his judgment the pupil should be trained for a professional career

Of course it is not to be expected that a great teacher will always be able to find time to hear the young hopeful. In any case, however when he has reason to believe that there is unusual talent he will generally arrange for some competent assistant to hear the pupil, if he is himself unable to do so

As to the age at which this training should start, I can only say that it cannot begin too soon. It is need simply consider the general mental and physical development of the child, for it is obvious that the child who at an early age can talk and walk will be able also to express itself both mentally and physically in a musical way. Of course the younger the pupil the more must the musical work be made into interesting games and the teacher be contented to assign no more than the child can thoroughly assimilate. I should think that five or six years of age would generally be the best time at which to start the young child on its musical studies, although in exceptional cases, such as that of Mozart, this training has been begun at early as three years of age.

The Early Signs of Genius

IF EITHER the child's mother or father is a musician the first steps had best be taken under parental guidance. But if such is not the case, it should not be forgotten that certain teachers make a life work of teaching children and are therefore better able to judge what material the very young pupil will like and be benefited by studying. In no case should progress be hurried, for within a short time, those who are unusually gifted for music will by their uncanny intuitive grasp of the work, show that they are able and anxious to progress much more rapidly

When after consulting competent authorities it is decided to seek a musical career for the child it will be found best to make special provisions not only for musical studies but also for general education. The average school boy or girl fritters away so much time to going and coming and in various social activities that it would be impossible to add the time necessary for a thorough musical education without putting too severe a strain on the child's strength. Do you know of any college graduate who on leaving his Alma Mater can speak three or more languages fluently and has a knowledge of the people and culture of a dozen different countries? It would be hard to find any fine musician who, by the necessities of his travels and musical studies, does not measure up to these requirements

It is therefore easy to be seen that, besides being necessary special courses in studies are included in the training of the gifted musician. Some of our best musical schools taking these facts for granted simply whatever other knowledge is necessary to produce a broad background of culture. This is arranged for by having special tutors

The Sure First Step

FOR THE early musical training of the pupil it is very important that what is done shall be done thoroughly. It is not so important that he progress with great speed as it is that he go ahead carefully step by step. When an unusually gifted child comes to study with me the preparatory work has already been done, and, if that has been done solidly and well progress now from that point on be very rapid. It is not so important how far the pupil has progressed as "how well?" It is of more consequence for the child to have a flawless technic as far as it has gone, than for him to have a flaunt but careless style.

Given this solid technical foundation progress should not be interrupted—except for such vacations as are necessary for the health and happiness of the child—until the necessary studies have been finished and the young artist is ready for the concert stage. In those cases where financial need makes it necessary for the young musician to make a premature debut it is to be hoped that when the necessary financial success has arrived the parents will at so soon as possible continue the studies necessary to make a thorough finished artist. No teacher can make a musical prodigy out of the pupil who has only average talent, but on the other hand, it is a tragedy for a great genius to be handicapped by lack of sufficient good training. It is true that geniuses are born, not made,

EFREM ZIMBALIST AND OSKAR SHUMSKY

but, having been born, the genius should be given the advantage of proper training.

Prodigies Then and Now

MOZART was perhaps our first well-known prodigy but, as we glance down the years since the Mozart family went from court to court to demonstrate the unusual ability of little Wolfgang at the age of five, we see a long list of precocious geniuses. In my own time, Josef Hofmann, Heifetz, Elman, Hubermann, van Vecsey, Menuhin, Kreisler and many others have after startling the musical world with their uncanny ability at an early age, developed into the other into the best kind of mature musicians.

The musical prodigy is of no special race or creed as will be seen by looking over the preceding list, and our own United States is today producing its share of young virtuosi. Neither is inherited ability necessary as many believe. The musical prodigy is as apt to be the son of a soap maker as of a musician, and the only reason that I could imagine for there being more in the families of musicians is that they would naturally be on the watch for such ability and develop it by early careful teaching.

Given good judgment on the part of parents and teachers there is no reason why the musical prodigy should not have a perfectly healthy and normal life. In dealing with the high strung temperaments of the unusually gifted, it is necessary for parents and teachers, while giving true recognition for good work done to avoid too much praise.

A Particular Case

IN MY classes at present I have many pupils who are greatly gifted. Most of them started their studies at a very early age and having been well taught come to me with an excellent technic, considering their years. One of my pupils, Oscar Shumsky, has just been engaged for a long tour in South Africa and the Oriental countries. Oscar started his violin studies at the age of five. Before coming to me he studied under Leopold Auer with whom he was quite a favorite. The lad has been fortunate in making many fine musical friends, among others Ernest Schelling and Carl Demus the latter being kind enough to buy him a very fine Camillus Camille violin.

Oscar's violinistic ability is so uncanny that it would be difficult for me to name a more excellent violin player. Besides this he has a most endearing personality, and say what we well, personality can be stage sounds a very great deal. I am hoping that after his present series of tours Oscar may devote further time to the study of composition, for which he also has very fine ability.

In conclusion let us consider a most important question concerning child prodigies. Do they when grown to maturity become better musicians than those modelians who develop at a later age? I think that they generally do. In the first place these physical and mental actions which are learned at a very early age become subconscious and therefore perfect and sure. To realize this, consider the child who learns to swim at an early age compared with the adult who learns much later to swim. Most of us are aware of the fact that a child who has learned to swim will never forget it even though there are no opportunities for practice during a long period of years. In the second place these child wonders become familiar with the stage at an age when stage fright has no existence for them. They enjoy their public work and never have to go through the agonies, which some older artists must face of making a public debut [illegible] some mature artists after spending many years in study find they are so handicapped in concert playing by stage fright that they leave the stage forever and seek refuge in teaching or in some entirely different career. Thirdly the child who starts his studies at a very early age has naturally some time in which to perfect its musical ability and, everything else being equal will at maturity be better trained.

A Responsive Public

THOSE ARTISTS who make their debuts as child wonders have an easier time in gaining a foothold with the musical public. Besides enjoying good music, the audience will have a very human interest in the unusual precocity of the young artists. Managers who are over supplied with excellent musical attractions may yet be tempted to book a fine musical talent if decked out in knickerbockers or short skirts, and, once the young artist is started on a career there will be a great advantage in the many friendships made and out of the profession that will be formed in these earlier years.

Despite the fulminations of many critics, let us rejoice that there are prodigies for they not only add interest but stimulate the appetite of the young student to higher achievements in musical life.

WILL UNCLE TRY [illegible]?

This [illegible] who has just made in Germany [illegible] Siegfried [illegible] Wagner son of Siegfried [illegible] young [illegible] of R[illegible] [illegible] and [illegible] at [illegible] of Franz Liszt. What a musical lineage!

Music of the Months

By ALETHA M. BONNER

OCTOBER

Halloween [illegible] The name of the eighth month [illegible] old Roman year (which began [illegible]) was derived from the Latin [illegible] *octo* meaning *eight*. In the Julian calendar established by Julius Caesar in B.C. 46 October retained its former name, but it became the tenth month and had thirty-one days assigned to it.

Much general attention has been given the thirty first day of this month, which in the ancient Celtic Calendar was the last day of the year. Its night was the time for all the witches, hobgoblins and other spirits of human imaginings to break spirit bonds and to hold high rule and revelry.

On the introduction of Christianity this date was taken over as the Eve of All-hallow or All Saints' Day but it continued to be a festival occasion of merry making. Many of the Halloween pranks of modern times are evolved from superstitions of antique dating.

But October even aside from Halloween, has ever been a time of good cheer, and many pleasing pictures of jovial type have been presented, sweet the season in song and story. While by the Stars it was called the yellow month because of the fading of Nature's foliage it was also entitled "Wine Month," from certain libations of drink-offerings made on the eleventh day in honor of Mercurius. Referring to this libation Spenser, in sixteenth-century English, wrote:

Then come October, full of merry glee
For yet his mouth was ruddy of the wine!
(His head was unsteady from the wine-press.)

PROGRAM FOR OCTOBER

1. *Piano, 4 Hands*
   a—Jolly Company (1) — S. Schlesinger
   b—Masquerades (2) — H. Van Gael
   c—Visit of the Hobgoblins (3) — [illegible]
2. *Piano 4 Hands*
   a—Makers' Revels (3) — A. Bartoski
   b—Dance of the Spirits, [illegible] — Lodwig Schytte
   "Orphan" (4) — Glinka
   Arranged by Edna [illegible]
   c—March Grotesque (5) — [illegible] Sinding
3. *Piano 4 Hands*
   a—Dance of the Imps (2) — W. Rodzinski
   b—March of the Gnomes (3) — Franz Boehe
4. *Reading*
   "Little Orphant Annie" — James W. Riley
   Encore "I Know a Cave" — M. Hillis Brown
5. *Piano 1st and 2nd Grades*
   a—Bowling Smooth — A. Bigbee
   b—Grandmother Tells a Story — [illegible]
   "Tale" — F. [illegible] Kullak
   c—Ghost Story — Heywood
   d—Happy Man — Dorothy Mainer
6. *Piano 3rd and 4th Grades*
   a—Halloween — Cecil Burleigh
   b—Halloween Pranks — Ira Ira Rolfe
   —When Time O'Night — The Crosby
   —Revel of the Goblins — R. [illegible]
   —To a Ghost Flower — Th. [illegible] Liverpool
7. *Piano 5th, 6th, 7th Grades*
   —March of the Dwarfs — Edward Grieg
   —Elfin Dance — H. G. Hewitt
   —Merry Imps — Mary Leap Wrane
   —Chorus and Dance of [illegible] — [illegible]
   c—Witches' Dance — Edwin Dubois
   f—Dance of the Gnomes (4) — Arthur MacDowell
8. *Violin and Piano*
   a—A Fragile (2) — Arthur Hartmann
   b—Hallowe'en Pranks (3) — [illegible]
   c—Dance of the Elves (4) — Frederick MacMurray
   d—Dance of the Goblins (5) — M. Hall — V. Mascot
9. *Chorus*
   a—The Will o' the Wisp — Carl Wolfrum
   b—Ride of the Elves (W[illegible]) — H. Wilson
   c—The Goblins (Mes[illegible]) — Felix Mendelssohn — W. W. Smith
10. *Two Mandolins and Guitar (in Range)*
    The Witches Dance Blues — Waddington
11. *Children's Songs*
    a—Jubilee (Opal) — George L. Spaulding
    b—Rowanies' Drill — [illegible] and Holt
    c—Kings Little Gnome — W. Neidlinger
    d—The Ghosts — M. Leslie Wright
12. *Adult Voices*
    a—Will-o-the-Wisp — Charles G. Spross
    b—I Met an Hobgoblin — [illegible] Robinson
    c—The Spooky Night (Humorous) — C. M. Roberts
    d—A Song in October — J. H. Campbell
13. *Operatic Quartets*
    "The Fairies Revelry" — J. Klemmerling
    Three-Part Treble Voices—Jr. or High
    (Time, Twenty Minutes)

Picture Awards for Scrapbooks

By HELEN OLIPHANT BATES

A bottle of paste, pictures and a scrapbook are always fascinating to children. Every young pupil should keep a musical scrap book and, for each lesson with a grade of over ninety should be given a musical picture to paste in it. These pictures may be secured in large numbers at very small cost. The musical magazines all have pictures of composers, artists, instruments and musical places and your publisher issues a set of portraits of composers which are admirably adapted for this purpose. The children then add any facts they know about the musicians whose pictures they get.

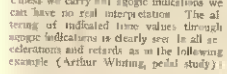
Neglected Phases of Piano Study

By SIDNEY SILBER

MUCH MUSIC work consists of drudgery because the eye is trained at the expense of the ear. "Hearing is believing" should be the piano student's slogan. Music is an aural art, and any form of study in practice which overlooks the education of the listening faculty defeats itself. Let us, of course, be unaware of the importance of eye training, particularly in the earlier stages of study. But unless eye-training is surrounded by intensive ear training the product will never have a musical flavor.

While our system of notation is highly developed, mere literal minded adherence to pitch and duration can result only in stilted sound production. (After all, the only detail which is absolute is that of pitch.) As for duration, one may not choose even to play with metrical precision, that is strictly in time, since agogic indications are intended materially to alter tempo. Unless we carry out agogic indications we can have no real interpretation. The altering of indicated time values through agogic indications is clearly seen in all accelerations and retards as in the following example (Arthur Whiting, pedal study):

Ex. 1

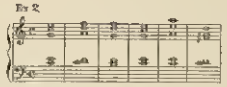


It is obvious that the note lengths particularly of the two last measures of the preceding example, are made decidedly greater by virtue of the *in rallentando*.

While this point permits of no difference of opinion, the gist of my contention is concerned not only with the quantity of sound but also with the quality. Even though the passage be duly rendered from the standpoint of a slackening of movement, only careful listening will determine whether or not this is done in an artistic manner. This may be termed the "critical moment," and if this critical moment is not successfully met, through attentive listening there is little or no hope of the student ever passing from the intermediate to the advanced grade of piano playing.

Though one of the most practical devices for inducing and developing concentration in musical thinking and feeling transposition is nevertheless one of the most neglected phases of piano study. Take, for example the first *Prelude* of "The Well-Tempered Clavichord" by Bach *Book One*. Here we have a succession of more or less conventional triads and seventh chords arranged in an attractive pattern of arpeggiation. When the student applies himself to the task of transposing this charming piece into all major keys, he is compelled to anticipate to combine and to think. Not only are his "musical brains" required for this exercise but what is just as important, his "musical ears" are called into play. It is not only necessary to produce correct pitches in transposition but also to play the pieces as transposed in a musical manner. The subject matter of this *Prelude* should be played first as a succession of solid chords.

Ex. 2



The integral notes should then be played, in the pattern of the original setting.

Transposing any composition one half step up or down is, perhaps, the best way to begin this course in listening. The formulas are simple enough. In order to transpose one half step up, simply read the indicated pitches and observe the following: (1) all naturals become sharps, (2) all flats become naturals, (3) all sharps become double sharps. While, in transposing one half step down (1) all naturals become flats, (2) all sharps become naturals, (3) all flats become double flats.

Having once mastered these two forms of simple transposition, we find there is indeed a organic cooperation between eye and ear required to progress to more difficult versions. When transposing say a fifth up or a seventh down the ear bears a greater burden of responsibility than the eye in ascertaining whether or not the sounds produced are correct. If the student will devote one quarter of an hour daily to such transposition tasks covering a period of a month, he will gain in concentration. No more will he quake if a singer asks him to transpose a simple song accompaniment! (Eliminating the quakes, by the way, is another way for the entrance of joy into one's work.)

Sight Reading—Another Quake

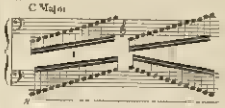
ASK MOST students even of advanced grade to read at sight compositions of grades lower than they have been accustomed to play—and the "quake" reasserts itself. The ability to read well at sight is by no means inherent. We invariably find that efficient sight readers have fostered their ability through consistent and conscientious practice. Reading daily at sight will soon give that poise which enables one to "make something" of an unknown composition on first perusal. A collection of compositions of moderate difficulty should be procured for the purpose of devoting daily some time to this very neglected phase of their study. "Eight Piano Pieces the Whole World Plays," "Recital Pieces the Whole World Plays," "Piano Pieces the Whole World Plays," "Songs Without Words, Mendelssohn."

Another practical suggestion is to play duets at sight. It is a good plan to have friends of the student's grade of advancement to meet regularly for this purpose. The Theodore Presser Company has a very excellent and inexpensive collection of available duets of average difficulty on sale, entitled "Piano Duets the Whole World Plays."

Making Scale Practice Joyous

ANOTHER neglected phase of piano study has to do with playing all major and minor scales in a musical manner. It is not enough to be able to play scales correctly as to intervals and fingering. After this basic work has been mastered the real joy of scale playing consists in working on the problem of speed and dynamic control. Too much scale playing while clean and smooth, is nevertheless devoid of charm—and this mainly because there is no decided dynamic line. Here again we find a large field for ear training through listening. The scale patterns may be among all competent teachers—may be employed to attain this end. The following pattern will be found especially helpful:

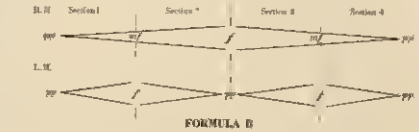
Ex. 3



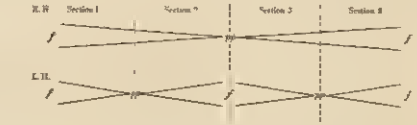
When this C major form has been well learned, then it should be studied in the C minor scale as its harmonic form, and then as its melodic form. This outline should be applied to the scales of all the keys in regular order. Those not familiar with all the scales in their various major and minor forms should have such a book as *Mastering the Scales and Arpeggios*.

Taking the foregoing scale pattern, profitable practice along dynamic lines may be pursued in sections of two octaves, as indicated above according to the following formula:

FORMULA A

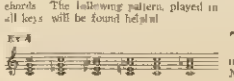


FORMULA B



What has been said of scale practice may be applied likewise to the playing of broken chords. The following pattern, played in all keys will be found helpful:

Ex. 4



These chords may be taken as arpeggios played in parallel motion over a range of four octaves and with various dynamic patterns. Or like the scale pattern, they may be taken partly in parallel motion and partly in contrary motion.

Much good piano playing is nevertheless deficient in the quality of expressiveness. By "good piano playing," as used herein which has been conscientiously pursued along the lines of clearness, literal correctness and smoothness. But in spite of these environmental and necessary elements, the playing does not satisfy, for there is little style or variety. Music is never really expressive if it hovers on the same dynamic or rhythmic plane for any considerable length of time. It is the lack of sameness which gives the impression of monotony. Therefore in working for the utmost dynamic and rhythmic variety, the student will find another fertile source of joy in this, his most neglected phase of piano study.

We assume that the student has succeeded in playing correctly as to pitch and duration has real joy should now come in adding the interest which can arise only from rhythmic and dynamic variety. He should see to it that his loudest playing is as far as possible removed from his softest, and by through attentive listening, to make his rhythmic and dynamic scale as finely graduated as possible. This need for diversifying fluctuations throughout a musical composition can be clearly understood and appreciated when considering various kinds of lines which may be called the straight line, the curved line, the angular line and the composite line.

The flow of sound as to movement and intensity during the rendering of an entire musical composition may be likened to any one of the above enumerated lines. It is clear that the first line represents the very lowest type of playing, while the last represents the highest.

Lines of Expression

TAKEN AS a graphic representation of interpretation the *straight line* implies total lack of emotional activity. Nothing of musical interest is happening.

The *circle line* may be taken to represent lyric expression in music—the presentation through sensuous beauty of moods of tranquility. A very important line by the way! When compositions are predominatingly lyric as many of the shorter *Songs Without Words* by Mendelssohn, a graph of representation of their tonal flow may be that of gentle curves.

The *angular line* may be taken to represent dramatic intensity in expression—the projection of surprises, suspense and intense emotional climaxes. They occur in every presentation composition. The projection of "angels" then makes for contrast and variety.

The *straight line* is a combination of the curve with the angle and represents what should be the ultimate aim and goal of every earnest student of interpretation—moments of lyric beauty offset by moments of dramatic intensity artistically interrelated and correlated.

In order that the student may see arrange his work so as to include all of these neglected phases he should bear in mind two warnings. *First* Don't try to do everything at once." Having mastered one phase of his study, he should add another—then another. The great work of the world is invariably cumulative. The second warning is to be taken to heart is: "Don't make your study so such a degree that it becomes drudgery and by all means put that purposeful zest into it which makes of the work a strenuous but none the less delightful play." With these two "look and listen signs" obeyed the student may confidently look to the final command—*Go ahead!*

SELF TEST QUESTIONS ON MR. SILBER'S ARTICLE

1 *Of the elements of pitch and duration which requires interpretative thought by the performer?*

2 *What is the critical moment in the playing of a passage?*

3. *Of what service is transposition in piano practice?*

4 *What are the advantages of possessing "dynamic control"?*

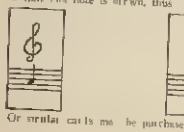
5 *Play the scale of C with three different kinds of expression.*

Playing Postman

By George Brownson

Some young children who begin the study of the pianoforte find it difficult to remember the right keys that the notes represent. When asked to strike, say G, second line treble clef they strike the G an octave higher or lower. A good plan to remedy this confusion since children will work very hard if work is disguised as play is as follows

A sheet of thin cardboard is procured and cut into small pieces about two inches by seven eighths of an inch. On each piece a staff and note is drawn, thus



Or similar cards may be purchased from one's music dealer. These are given to the pupil who is told he is going to play the postman. Each card is to be a letter. The note and clef sign on each card are the address to which it is to be delivered (by "delivery" is meant the act of placing the card on its corresponding key). The child is told that there is a Mr. A, Mr. B and a Mr. C on each block (octave) and that he must be careful not to send the letters to the wrong address.

A keyboard chart should be kept at hand but it may be referred to only when the pupil is at an absolute loss as to the correct location of a note.

The pupil will be interested and will strive hard to remember the key. Under ordinary circumstances putting a card or the wrong key would be a trivial thing but when it is thought of as a letter which has gone astray it becomes a glaring mistake.

The Bill-Board Man

By Gladys M. Stein

A useful game for music parties is one called the Bill Board Man. It is specially helpful in getting the people acquainted with each other. Any number of persons may take part and they may be any age from six years upwards.

To play the game the teacher or hostess should draw music signs such as notes, rests, holds and braces on large sheets of writing paper (typewriter paper is just the right size). The signs should be large enough to be read easily from a distance.

For one of these papers on the back of each player and do not let the others see what the sign is. Then give slips of paper and pencils to the players and tell them to see how many signs they can see on the backs of the others without exposing their own signs.

When they catch a glimpse of a sign they write it down and, opposite it, the name of the player bearing it. The rules are that they cannot touch any player and that all players must keep moving around the room. No talking is allowed during the game. Set some time limit and reward the player with the longest list of signs.

Music expression terms, names of composers, names of well known compositions and names of operas may be used in place of the music signs, making the game both educational and entertaining.

"Other arts give us defined pleasure, but music is the only art that restores us to ourselves"—Hawthorne

MASTER DISCS

By Peter Hugh Reed

RECORDED music for the home has added another library which grows more comprehensive and complete year by year. Our lists however, does not give a full complete edition of a composer's works to date. It is logical to expect some enterprising recording company before long to offer a complete edition at various composers. Inevitably when this happens one of the first complete representations will be of Chopin, because for one thing Chopin's music speaks a language which the multitudes are capable of understanding.

Chopin's music is curiously personal. It becomes an experience. Critical disappointments of its various qualities rarely affect the enrollment of the interpreter or the student who plays it. There is a necromantic magic in his music which seemingly the interpreter always preserves. Chopin's critics point out he wrote in the smaller forms and confined himself to the limitations of the piano that this was a poverty of invention. This is not true, for as Hadow has pointed out, "His work was not, as is sometimes said of Grieg's, the laborious tillage of a light soil rather it was like that Japanese gardening which intensifies the beauty of a single blossom by cutting off all the rest. The tree is sacrificed, indeed, to be found in a point of character. *It must be pruned, doubtless!* said the comrade who knew him best, and in these words may be found the whole explanation of his life and his artistic career.

Chopin Out of Doors

TWO INTERESTING and important aspects of Chopin are presented in such his Mazurkas and his Ballades. In the former we have his elaboration and development of the Polish national dance displaying his irresistible and unrivalled intimacy of the piano. "Like hardy simple, wild flowers there are moods of the open air," says Huneker, "the only outdoor music Chopin ever made." In the latter his poetic originality leaps to life in an unforgettable manner, presenting a supremacy of form and line which the much over-used word "beauty" describes, seeming at the same time wholly inadequate to its descriptive power. Not loosely jointed, but compact structures with an organic and a definite unity in form and expression are the Ballades" says Huneker.

Through Columbia's album, No. 159 we acquire twelve of Chopin's Mazurkas. The selection is well chosen. Ignaz Friedman, the Polish pianist and composer, through his interpretation, offers us these with flowers. His playing is agreeable and effective in part whom being outstanding in no way unusual. Friedman is too careless to feel the subtlety of line beneath the bare exterior of the music. He is not the imaginative artist but rather the conventional one who does more or less what the music bids him do and lets it go at that. He but he will not teach us to reveal the fullness of their inner secrets thus we shall have to do ourselves or turn to another artist.

The Fragrance with the Flower

THROUGH Victor album M 94 we acquire the four Ballades played by Alfred Cortot. Here we have the interpretative genius of an exceptional pianist setting with the beautiful poetic contrasts of these four compositions in a manner that affords unforgettable pleasure. There is a fine balance a distinctive mood, and an artistic neatness in evidence in Cortot's treatment of these compositions. If criticism is essential at all, it will be reserved for the deficiencies in the piano recording, yet these being few, the pleasure of hearing these recordings will remain rather that deserved.

We are told that Beethoven's "Fifth Symphony" is of particular interest inasmuch as it is he expressed his own individuality in the most intimate manner. It is, beyond any doubt, the most popular of all his celebrated works. Of prime importance in approaching the work should be stressed, we believe, the fact that it is in no way founded upon a program. It is true that Beethoven mentioned to a friend in connection with the opening of the first movement, "Thus Fate knocks at the door." Yet at the same time he [illegible] intimated that the symphony shall [illegible] in connection with humanity [illegible] absolute music, the Fifth" is a rapt pastoral of an immortal genius [illegible] spontaneous, sublime, [illegible] and in [illegible] world of music.

The Fifth

TO DATE, there has been no first-rate recording of this symphony. Victor's early electrical set could [illegible] be called more than fair and Columbia's set issued during the Centennial could hardly be called complimentary to its [illegible]. Fritz Weingartner, Brunswick [illegible] the need of a worthy reading [illegible] a good recording wisely decided [illegible] Richard Strauss' interpretation available. (See their album set No. 25.) Strauss is justly famed for his readings of Mozart and Beethoven. Made this recording for Polydor in Berlin about two years ago. We recommended it to all who seek a good set of this universally beloved composition. Strauss succeeds in giving us an exceptionally good.

Perhaps no recorded version of this symphony will ever be the perfect one for it works which occupy such an outstanding place in the repertoire of the symphony orchestra must by necessity be interpreted differently by many listeners. Hence it is wise not to look for the most in approaching a work which received so far of the "Fifth."

Dvorak's tone-poems or fantasias entitled as the tale of Francesca da Rimini" was his third work to be based on a literary subject. It is, according to one commentator, "one of those lurid and poignant subjects so perfectly adapted to Tchaikovsky's temperament that he has made of it the most poetical and beautiful of all his program music." It is founded on the fifth canto of Dante's "Inferno." The opening section is said to evoke the whistle some which greeted Dante and Virgil as they entered the region of the second circle the starmy woods, the wailing of the damned. Ghastly figures wander here and there pale and tormented. A lull in the storm brings the approach of the

(Continued on page 748)

FREDERICK THE GREAT PLAYING HIS FLUTE SYMPHONY AT HIS SANSSOUCI PALACE AT POTSDAM

Royal Musicians

By Hon. Tod Buchanan Galloway

WHILE, SINCE the beginning of time, poets have been busy composing musical tributes of kings for coronations, royal birthdays, christenings, weddings, various and requisions for the departed, very little has been written as to what royal personages have in their own lives cultivated and accomplished in the realm of music for and of themselves. It is only by knowing their relation to the divine art that we may get a little inside glimpse of their real souls. When we are able to accomplish this—many of the inconsistencies in the lives and conduct of monarchs may be better understood.

In an effort to do this we must go back in history to the beginning of things musical. If as Shakespeare says "there's such divinity doth hedge a King" may it not be conversely true that "There's such kingship doth hedge divine"? If so then we may begin with mythology where "Omer sounds to make music lyre and lear" from him of divinities who were musicians.

Apollo among his other many engaging qualities was the god of song and music. He played the lyre at the banquet of the gods when he improvised and composed for that august assemblage.

It is said to learn however that he had the angelike quality of professional jealousy as he caused Marsyas to be flayed alive because he boasted of his superior flute playing, and he had the ears of Midas grow long like asses' ears because he had dared to declare in favor of Pan who contended that the flute was a better instrument than Apollo's favorite lyre.

Euterpe, for whom countless musical societies have been named, was the muse of pastoral music whom history has always represented to us pictorially as flower crowned and holding a flute or surrounded by musical instruments. She has been credited with being the inventor of the double flute and has always been considered as the patroness of the flute itself. Her compositions underlightly favored the simple rustic and pastoral kind—the music of primitive people like Bacchus rather than of the more finished or "advanced" art of Apollo. Perhaps in this day we would say that Euterpe was a follower of the harmonic school while Apollo was inclined more to the modernistic.

Who Moved Stones

NOR MUST we overlook Amphion, the son of Zeus who built the walls of Thebes by charming the stones into place with the music of his lyre. Surely such a feat ought to beaten any orchestral conductor with an elaborate audience.

If we should be of little faith as regards the stories of mythology, we can with the assurance of veritable history turn to King David, "the sweet singer of Israel," who, from the far-off days when Saul sent for the cunning player on the harp to soothe his melancholy and ease his restless spirit, to the end of his reign as King was not only a musician but a composer and accomplished libretist as well. In his glorious psalms he not only furnished the first for the ecclesiastical chorus but in his repeated *Selahs* gave directions to the instrumentalists of the temple as to the interpretation to be given the various *musiks* suggested in the words of the service.

It is quite a shift in our and certainly a wrench in feelings to jump from our thousand years B. C. to fifty A. D., from David—King of Israel to Nero Emperor of Rome, or as one said, "From prototype to antichrist."

As far as definite knowledge is concerned Nero is the most renowned herd who comes forth from the pages of history as one who was not only a patron of music but also himself a practiced musician.

Our conception of that monarch, derived from the stories told by the early Christians is that of a blood thirsty tyrant. But we must bear in mind that that period in the history of Rome was the open season for persecutions and allowance must be made for exaggeration and for coloring by personal feelings and prejudices.

Nero in a New Light

THROUGH the ages has come down the picture of Nero fiddling while Rome burned. Whatever he may have done at that tragic moment he certainly did not "fiddle." In a recently published life of the Emperor the author who seems determined to make of Nero a little white-haired boy, has this to say of that famous picture: "Nero was so moved by the distant spectacle of the burning city that, in the manner of a professional mourner at a funeral, he took his harp and began to sing a dirge."

Nero was not only an accomplished performer on the cithara but almost the only monarch distinguished as a vocalist.

We do not know that he had "the divine voice" which his obsequious courtiers ascribed to him but we do know that he thought well of his own accomplishments as his own last words were, "What an artist is lost in me."

Scholar, Patron, Musician

QUITE AS familiar as the picture of Nero and burning Rome is that in the ninth century of King Alfred the Great playing on his harp for that monarch was an acknowledged master on that instrument and an accomplished musician. The story is told that on one occasion, when the sacred poet Cædmon, seated in company, was presented in turn with a harp he arose in shame and departed or to quote King Alfred's own words, *arose he for scaming*, for it was considered a disgrace at that day to be ignorant of music.

As an instance of Alfred's interest in music he is said to have founded, in the early part of his reign, a professorship at Oxford for the proper cultivation of that art.

Richard Cœur de Lion was well-skilled in minstrelsy and poetry and greatly encouraged these arts at his court. There is

not a more romantic story in history than that of the rescue of Richard from imprisonment by Blondel, his favorite minstrel.

On Richard's return from the crusade he was seized and imprisoned by his enemy the Duke of Austria. It was a whole year before the news of his capture reached England but the place of his prison was not known. So the faithful Blondel set out to find his master. He journeyed without success from castle to castle until he came to the castle of Dürnstein on the Danube. Hearing that a king was imprisoned there and suspecting that it was his master he managed to place himself below the window where the prisoner was confined. There he began to sing a French chanson which the king and he had formerly composed together.

When Richard heard the song he at once recognized it and knew that the singer was Blondel. When Blondel had sung the first stanza he paused and the king answered by completing it. Blondel had found his lord. Hastening back to England he acquainted Richard's barons with their master's whereabouts, and they soon effected his release.

Contemporaneous with Richard was Thibaut, King of Navarre, a monarch who successfully achieved the highest form of musicianship that of composition. He is the first of royalty whose compositions have come down to us. His delightful little song *L'Amour par la Musique* has survived as much for its charm as for its historical interest.

We know of the Harp that once through Tara's Hall and of the Irish Kings who were bards and minstrels, and of the Welsh Kings, of course. But it is all poetic tradition and therefore we cannot chronicle their musical achievements with accuracy.

A Student of Musical Science

WHEN WE come to Henry VIII of England we find not only a large and commanding figure in person and history but a thorough musician who loved the art and who was a genuine composer. To him must be accorded the mastery of the *science* of music, harmony and counterpoint. He was also a player of considerable merit on the virginals.

As his elder brother Arthur was the Prince of Wales and heir apparent, Henry when but a little boy was destined for the church. It was expected in those days for the royal boys to be qualified in musical composition. Therefore Henry was early instructed in music.

When by the death of his brother he became heir to the throne the future Henry VIII did not abandon his musical studies. This is evidenced by his numerous compositions which have been preserved. These include two complete masses the motet for the voices *Quam pulchra es* eighteen single songs and fifteen musical compositions.

We are also indebted to Henry for the introduction into England of several musical instruments familiar on the continent but hitherto unknown in his kingdom.

Musical Heredity

HENRY'S three children who succeeded him inherited his musical tradition. We know that his son Edward VI not only retained John Heywood his father's court virginal player but employed two others in addition. As Edward's reign was short, he dying as he was just verging on young manhood, we have but little knowledge of his musical abilities. We know that he had a musical preceptor in the person of the celebrated Dr Tye who was in all probability also the preceptor of the Princesses Mary and Elizabeth. If so, he had reason to be proud of his pupils.

Mary was a player on the regal (a small portable organ), lute and virginals and is said to have equalled if not excelled her half sister Elizabeth.

As to the great influence of Elizabeth upon the music of England it is not necessary to comment. Shakespeare and various writers of her reign make frequent allusions to it. There is preserved in the British Museum a warrant from the Queen to Thomas Gyles master of the children in St Paul's Cathedral ordering him to take up such apt and meete children as are most fit to be instructed and trained in the arte and science of musicke and singing as may be had and found out within nine place of this our realme of England and Wales."

Dr Burney in his interesting "History of Music" tells a charming story of the cousins Mary Queen of Scots and Elizabeth of England.

Two Queens who were Royals in Music

MARY IN 1564 met Sir James Melvil on a mission to England. When he was received by Elizabeth with natural feminine curiosity he was asked how his Queen dressed what was the color of her hair whether that or hers was the best, which of the two was the fairest, and which of them was highest in stature. Then she asked what kind of exercises she used. "I answered," says the courtier "that when I received my dispatch the Queen was but lately come from the High [illegible] that when her more serious affairs permitted she was taken up with reading histories, that sometimes she recreated herself with playing upon the lute and virginals. She asked if she played well I answered reasonably for a Queen. The same day after my dinner my Lord of Hunsden drew me into a quiet gallery that I might hear the Queen that he said he durst not avow if I play upon the virginals.

After I had harkened for a while I took the tapestry that hung before the door of the chamber and, seeing her back was towards the door, I entered within the chamber and stood there a pretty space hearing her play excellently well. But she left off immediately so soon as she turned about and saw me. She seemed to be surprised to see me and came toward me seeming to strike me with her hand alleging she used not to play before men, but when she was solitary to shun melancholy. She asked me how I came there. I answered As I was walking with my Lord Hunsden, as we passed by the chamber door I heard such a melody as ravished me, whereby I was drawn to see I knew how excusing my boldness as being brought up in the court. I France where such freedom was allowed. I during my well willing to endure what kind of punishment her Majesty should be pleased to inflict upon me for so great a offense.

The Queen Complacent

"THEN SHE sat down upon a low cushion and I upon my knees before her but with her own hand she gave me a cushion to lay under my knee which

(Continued on page 745)

A MUSICAL FÊTE AT THE COURT OF HENRY IV

The Art of Singing for the Radio

Tricks of the Microphone Easily Mastered

By GEORGE H. ECKHARDT

STUDIO

CONTROL ROOM

TRANSMITTER

THE HOME

THE SOUND PASSES FROM THE STUDIO TO THE CONTROL ROOM, WHERE IT IS "MIXED."

FROM TRANSMITTER RADIO WAVES GO OUT ON THE AIR—TO BE PICKED UP BY "LISTENERS-IN"

FROM CONTROL ROOM THE SOUND PASSES OVER WIRES TO THE TRANSMITTER.

TIME WAS when the operatic and concert stage were the goal of the vocal aspirant but today the broadcasting studio has largely implanted these two ends of endeavor and it is probable that in the and very distant future the radio will offer about the only practical outlet for the vocal artist. Naturally this latter statement is made with some reservation, but facts must be faced. Aside from church work, the vocalist must look more and more to the radio field for engagements.

It is deplorable, but nevertheless true, that practically nothing worth while has been written or said regarding the technique of broadcasting and the microphone. There are singing teachers and vocal coaches without number each with methods of his or her own some good, some fantastic and others downright vicious. Yet it has been all a matter of act one opinion has been as good as another, it seems, but nothing has been definite.

A Changed Condition

IN THE MATTER of radio however, definite engineering and scientific facts are encountered. The artist meets a cold mass of electrical wires all assembled according to definitely worked out plans. It is no longer a matter of opinion. It is a matter of fact.

Now the one device in the radio world, which the artist meets, is the microphone the instrument into which he sings. This creates no need of going into the baffling details of the construction of the microphone and of the engineering side of broadcasting but it is absolutely necessary that the artist master the "technic of using the microphone."

A Cold Auditor

FROM THE VERY START the artist must realize the microphone is a heartless cold blooded instrument, looking not unlike the back of an alarm clock, and with definite limitations. The violin becomes part of the player responds to his emotions, and becomes a living thing but the microphone always remains a mass of wire and metal, and it never becomes part of the artist. This must be always borne in mind. The microphone will not compromise with the artist, as the artist must compromise with it. When this is fully realized a fair part of the battle is won.

Might it not be well therefore to look into the reason behind the undeniable fact that some very remarkable voices are failures over the radio while some voices that are well below the average in the concert hall have proved outstanding on the air?

Consciously or otherwise the successful radio star understands the technique of the microphone she realizes that the instrument is unyielding and never yields to whims, as it were.

As before stated an engineering description of the microphone would lead only to confusion in the reader's mind it is a matter rather for the student of engineering than for the vocal student. It may be stated, however that the microphone transfers sound waves into electrical waves. The voice passes from one medium into another. In the concert hall, the sound waves of the voice of the artist reach the ears of the audience. In radio the sound waves of the voice enter on strike, the microphone are transferred into electrical waves, which are carried over land wires to the broadcasting station proper where these electrical waves are in turn transferred into radio waves and sent into the air. These radio waves are again picked up by the instrument of the listener-in and transferred back into sound waves. Naturally much can happen between the sound waves that leave the throat of the singer in the broadcasting studio and the sound waves that reach the ears of the audience, probably hundreds of miles away. A beautiful voice in the broadcasting studio may be anything but beautiful when it issues from the loud speaker in the home in the suburb while an otherwise commonplace voice may sound beautiful as it entertains the family comfortably seated about its radio set.

THE PROPER APPROACH TO THE MICROPHONE

Here is shown one of the newest types of condenser microphone which is vastly more sensitive than were older types. Broadcasting studios are being gradually equipped with this type. Note that the level of the voice should be the same as that of the instrument—save the artist should never attempt to sing up into or down into the microphone. The level of the instrument is easily adjusted by minor of a thumb screw and the artist should insist upon this point. Sing directly into the microphone turning the head slightly away when the volume is increased.

While before the microphone the artist must never forget that the instrument has a definite capacity. It can handle just so much sound and if more is forced into it there is "crowding" a phenomenon that causes unpleasant reception. When singing in the concert hall, the artist can give full vent to her emotions, and the audience takes, or receives, as it were, any volume, no matter how great. But the microphone now in use in most broadcasting stations can take care of just so much sound, so much volume. Think of the microphone as a pipe of a fixed size, let us say six inches in diameter. Such a pipe can accommodate just a certain flow of water and if a greater amount is suddenly forced into it there is crowding. Just the same thing happens with the microphone. When an overplus of voice is forced into it there is a crowding of waves and the result is a poor quality at the reception end. The man by his skill at the control board can eliminate some of the ill effects of this crowding, but it is bad not to depend too much upon him he is only human.

What really happens is that this "crowding" overloads the microphone and other radio apparatus having to do with transmission. When the volume of the artist's voice is varied over wide limits it defeats its own purpose and detracts greatly from the expression of the singer. Emotions must be expressed through tone color more than through tone volume.

So important is this matter of "volume" that in the broadcasting of large orchestras a musician is often stationed beside the control room man and from a score he tells the operator when to expect loud passages so that he may anticipate them. The average artist, however cannot expect any such elaborate attention to details. Some studios have tried placing a small galvanometer a dial instrument showing the "load" on the microphone, right before the singer but this has proved too disconcerting to the artist.

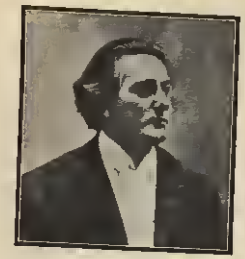
Too much importance cannot be given to this matter of volume of the voice in broadcasting. It should be kept as constant as possible without too much loss of expression and it must never exceed a pre-determined level. The microphone

(Continued on page 753)

The New York Philharmonic-Symphony Society

Its Origin and History

By Florence Leonard



ANTON SEIDL

Part II

Programs

THE PROGRAM of the first concert, Dec. 1, 1842, was the following: "Symphony, No. 5 in C minor Op. 67 Beethoven (conducted by U. C. Hill) *Scene* from 'Oberon,' Weber (Madame Otto) "Quintet in D minor for Pianoforte, Violin, Viola, Violoncello, Double Bass" Hummel (Scharfenberg, Hill, Derwort, Bourlier, Rehr) Overture, 'Oberon' Weber (conducted by Eckerle) Duet "Armide" Rossini (Madame Otto and C. E. Horn) Aria Bravura, "Bel mont and Constance" Mozart (Madame Otto) "New Overture in D," Kalliwoda (conducted by H. C. Timm)

(The orchestra during the vocal music was directed by Mr. Timm.)

The programs of the succeeding concerts remained as serious in purpose and as lofty in aim as this first one. If they are compared with the programs which other orchestras were presenting, the difference in standards is apparent. Yet some of the conductors who performed the cheaper music were attempting to educate their audiences by playing at least one good number on their programs. Nearly ten years after this historical first concert Kunkel himself appears as sponsor of a "Grand National Concert" at which was performed his own "Descriptive Battle Symphony" entitled "The Battle of Bunker Hill." This was executed according to the prospectus, "by two powerful orchestras, representing the American and British armies." Some of the subtitles which informed the listener as to what he might expect in the way of details were: 1. *General Pulnam's March* 2. *Digging Fortifications after Midnight* (in the sensitive the British are *Alfre Well*) 3. *Astonishment of the British Discovering the Fortifications* 4. *First Cannon by the British* 5. *Signal to Fire* and, finally a *Combat between Both Orchestras on the National Airs*. Even Eisfeld appeared on this program, conducting *General Taylor's Funeral March*. In that same period 1853 Jullien the fantastic came to New York with his large orchestra, and one of the compositions of his own which were often found on the program *Ide* by ride with the greatest of symphonies was *The Firemen's Quadrille*.

It was performed," says Upton, "in the days when Moses aiked Sykesey to take the bull while he lammed a gentleman of the rival machine who was standing in the hose. But neither Moses nor Sykes ever encountered a conflagration fiercer in its progress than the *Firemens Quadrille*. As a feature of the latter an alarm of fire was regularly sounded, and a brigade of firemen appeared in the hall. This created great consternation in the audience the first time it was given."

Piccolos become Lunnets

AS LATE as 1866, Theodore Thomas, whose passionate enthusiasm for good music was to bear such marvelous fruit and who learned much from playing in Jullien's orchestra (among other things, "How not to do it," says Rose Fay Thomas) was giving Garden Concerts and carrying on his scheme of popularizing the good music. In these concerts he had recourse to bits of realism which illustrate the taste and expectations of the general public. There was a so-called extravaganza *The Lunnet's Polka* by name. Certain parts were played by the piccolos. These players were concealed in the trees and, says Thomas in his autobiographical notes, "when they commenced playing from their exalted position in the branches, it made a sensation."

In "The Carnival of Venice" the tuba player was sent up in a tree but "back of the audience into the shrubbery. When he began to play the police mistook him for a practical joker who was disturbing the music. I shall never forget the comical scene, as the poor man fled toward the stage pursued by the irate policemen and trying to get in a note here and there as he ran."

Another of the famous attractions which had its day, however, in the earlier years, about the time of the found ing of the Philharmonic was that extraordinary arrangement by Czerny of the overture to Somnambule." He had made it for the Austrian nobility to perform at a benefit concert in Vienna. There were eight pianofortes and thirty two bands, and in the American performance there appeared Jules Fontana, one of the few pupils of Chopin." Henri Herz, Scharfenberg Timm, Etienne and others.

Criticisms and Program Notes

COMMENTS by the critics, and program notes for the concerts themselves offered an accurate estimate of the understanding and receptivity of the public. The fellow ag remarks about the Third Symphony of Beethoven, the "Consul," were printed on the program of the second concert, and appear to have been reprinted to something like twenty five years!

"This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement the simple subject keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite Generals and is entitled *Funeral March on the Death of a Hero*. The winding up of the movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (*Minuet and Trio*) describes the homeward march of the soldiery and the *Finale* is a combination of French revolutionary airs put together in a manner that no one save a Beethoven could have imagined!

Cataloguing Beethoven

OF THE comments on the "Symphony No 7" Krehbiel says, "Though the public could have got but small edification from such matter it must have served to irritate thought, and therein was a great good gained."

It reads thus "The Symphony appears to tell the story of *Orpheus* and *Eurydice*. The slow movement (the gem of the composition) may represent his cautious step as he approaches the sleeping *Cerberus* who guards the gates of the realm of *Pluto*. The monster wakes, and lashed into fury seems to make cat like leaps to and fro, while *Orpheus* continues his broad march and ever and anon the wo longs of *Eurydice* are heard. All, however, becomes hushed when he sings, and *Eurydice* and he again approach the barrier which divides Hades from the outer world with the same fearful march. Alas for mere curiosity! He turns his head, and, as he beholds the fleeting shade the movement ends.

The *Minuet and Trio* may describe his homeward journey, tranquil and broken, and the *Finale* his star struck mind when he knows he is forever parted from *Eurydice* and will be found in madness to be the very embodiment of mental distraction."

Critics as well as the critics were those prepared the program notes were not always equal to the demands of the occasion. They were condescending in their remarks about Brahms they were far from admiring Bach and Mozart!

A Shrug for Bach

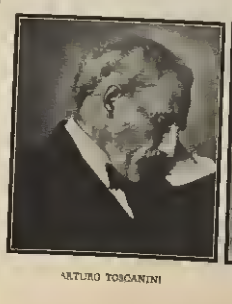
"THE TRIBUNE" has its say about the *Passacaglia* of Bach, as arranged by Esser. "The full part of the program lay in the *Passacaglia* of Bach, a fair representation of the Teutonic. A caprice may treat on it but without advancing a step. It rattles on round in the most obvious style, accurate, respectable and dull like a church verse, endless and unsuspired." The Tribune also found a symphony of Mozart for violin viola and orchestra so dull that one would prefer death to the repetition of this production."

As the conductors of the Philharmonic changed, from time to time, it was natural that the course of the composers in the programs should change somewhat also. But the quality of the programs did not vary. Thus in 1872 when the current popular programs of the day were giving Wagner for the first time, selections from Italian operas, and Strauss waltzes as their furthest excursions into the classics," the Philharmonic had for thirty years been presenting only such names as Beethoven, Mozart, Haydn, Mendelssohn, Weber, Schumann Spohr Bellini Rossini—indeed the whole range of the classic composers, and, in 1855, for the first time in America, the *Overtures* by "Tannhauser."

For the first ten years of existence of the Society the office of conductor was a revolving one, and yet it appears to have fallen most often to the lot of Mr. Loder. At the end of that time, Theodore Eisfeld, a friend who had come from Europe (and who for the honor of having founded philharmonic of chamber music in New York) was elected to conduct all the concerts. Eisfeld was called "a iron beater" by Thomas who is also authority for the statement that, if the harmony of a musical position was not understood by Eisfeld, the latter would not hesitate to change it. Nevertheless he was popular with both public and musicians. It was his associate for ten years in the Orchestra Carl Bergmann who, with his genius for conducting, brought the chief glories to the Society and who left behind him vital traditions.

(Continued on page 746)

THEODORE THOMAS



ARTURO TOSCANINI

WILLEM MENGELBERG

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Coördinating the Grade School and High School Instrumental Music Program

By Ernest W. Nalbach

IN MOST administrative positions it has been found advisable to have one person alone responsible for a given phase of work. Many schools have found it profitable to have one teacher responsible for all activities of the music department. The arrangement saves time and annoyance for the head of the school as he has but one person to whom he must explain his needs or wishes for music. Sometimes the instrumental and vocal departments can be kept separate, but less friction will usually result by having one person at least nominally in charge of both. This is especially true when joint vocal and instrumental programs are given. The head of the department can be either from the vocal or instrumental section. All work of the department should be planned carefully by this one head.

Instrumental Groups

INSTRUMENTAL music in the schools is of a rather recent origin. Of still more recent origin is the procedure of class instrumental teaching. The recent development of the class method of teaching in the conservatories of the country has doubtless hastened its adoption in the public schools. Teachers who have been students in conservatories where the class method is used have been convinced of its utility so that today instrumental classes in the public schools are fairly common throughout the country. The general size of a class in the regular school subjects is between twenty and thirty four students. Vocal classes may be larger if the regular teachers will assist the vocal teacher with discipline.

Theory classes may be run along the same size as regular school subject classes. Instrumental classes can accommodate from four to about twenty depending upon how often the class meets. If the class meets daily, as many as twenty can be taken care of. A class which meets only once a week should not have more than six or eight members.

Mixed Instrument Classes

INSTRUMENTS of a like kind can be taught to advantage in a group. That is to say one can teach a class made up entirely of clarinets or entirely of cornets much more easily than a mixed class. If there are large numbers of students studying clarinet or cornet and there is a sufficient number of teachers, it is advisable to limit classes to the study of one instrument. By large classes we mean those in high schools of one thousand or more students and grade schools of corresponding size. If there are fewer students, as there will be in most cases it will be advisable to mix the classes, for reasons of economy.

What we have to say here applies primarily to high school or senior high school teaching. The common method of teaching instruments is to give the pupil a private lesson of an hour or a half hour once or twice a week, and for him do all practicing at home. Experience has taught that the number of students who discontinue before they have learned to play is very high when this type of teaching is used. To combat this condition and to make sure that students learn to play whatever instrument they select, a new plan was evolved.

Failure on the part of any student is certain to cause the teacher difficulties and is apt to prevent others from starting music work especially if the parents must buy the instruments. The new plan is offered to assure a minimum number of failures. By the old method, if a teacher gave half hour lessons for any given hour during the week of five school days, he could give ten lessons a week thus teaching ten pupils a week. If the students came twice a week which would be necessary for rapid progress, he could take five students a week.

By the new method the teacher takes a fairly large group of beginners as any combination of instruments which they either select or the teacher advises them to procure, and gives them group lessons daily. That class can accommodate from four to twenty five beginners and should be planned to meet daily for the regular school class period.

Keeping Balanced Instrumentation

STUDENTS will often talk with the band teacher about the advisability and suitability of instruments for their own needs and capabilities. Thus the teacher can by careful consideration bolster up the weak sections of his organization. That is to say he can induce those interested in his class to take the instruments which he needs most for his major groups. Of course, he must consider in a general way the physical and mental makeup of the student before recommending any instrument. Many good band and orchestra beginners methods are on the market which will solve the problem of materials to be used. Unusual methods must be used for a time. The larger the class the longer must they be used. Be sure early student developing an embouchure which will keep the instrument in tune.

Class Technic

IT IS advisable to keep string instrument and wind instrument beginners in separate classes. It is possible to teach practically any other combination of instrument in one class. Some important things to stress are correctness of pitch and intensity and especially self playing. Beginners find it difficult to play an instrument in tune and usually get loud coarse tones unless they are continually cautioned to strive for soft true tones. The seating arrangement in the room should be used to favor the instruments which are naturally softer in volume. If the flute and oboe beginners are seated in the back of the room they can hear their own instruments more clearly. The clarinet and reed instruments should come next, then the basses and trumpets. Various alterations of this plan may be used. The theory to be observed is to keep the less loud instruments as far as possible away from the louder ones. It must be remembered also that the beginner is very apt to hear the general body of sound and not be able to distinguish the quality of his own instrument. Soft playing in the core, besides being the best means of development. Therefore it should become a habit.

Band Practice

ONE PRACTICAL feature about this plan of instruction is that the students progress at a fairly uniform pace. It is easily possible to have students playing easy marches almost at sight in from three to six months time if they are given one period of practice daily under the instructor. There are always certain students who do not work much at home, and the matter of having them do all their work in the school room saves many worries for the band director who is responsible for furnishing a band to play for the many school functions.

Another feature is that as soon as the players of the class know how to finger the commonly used notes of the instruments and can blow them in time, they can be put in the band for practice. They learn much by hearing their parts played. This method of learning corresponds to the newer type of teaching reading and grammar. When the student first enters the band he is not encouraged to play but to follow the printed notes across the page as his seat mate plays them. As stated before the plan is successful for large groups only when the teacher can meet with such groups daily.

In connection with the class work the classes can be entirely free to the student, or he can be required to pay a small fee for his lessons. That matter can be decided by the teachers and the school board. It has been found advisable, that, if possible the teachers should be paid by the board of education rather than by fees collected from each student. If fees are collected, however, it is much better to have this done through the school office at the time of enrollment.

If the grade pupils are allowed the privilege of taking instrumental lessons, they can come to the high school music room once a week, in the afternoon. They should leave their own school in time to reach the high school before any city schools are dismissed. The teacher can decide the length of the class period for these pupils. With lessons once a week the teacher will find it possible to keep pupils interested for an hour or perhaps an hour and a half. When the class consists of many different instruments, it is best to limit its size as proposed. Grade beginners groups which meet once a week can accommodate from six to twelve pupils.

Promotions

THE EXACT time to promote from the instrumental classes to the grade band or orchestra will depend on several factors. If players are needed to fill out sections in the band or orchestra, students can be promoted as soon as they have a minimum of training. Another factor is the degree of difficulty of the music which the band or orchestra is practicing. The relative rate of the instrumental classes and the band or orchestra may also be taken into consideration. If the instrumental classes are large and the band or orchestra small students may be transferred sooner, and *vice versa*. Students are never transferred directly from the instrumental classes to the orchestra. The wind players for the orchestra are selected from the first chair players of the band. Thus the music increases in difficulty until the player plays first chair in the orchestra. By that time he is usually in the seventh or eighth grade and consequently ready for the high school groups the following year.

Players in the grade band are promoted on the basis of merit from the second parts to the first or solo by the same rules which hold for the high school group. If the group practices over weekly a long practice period should be provided for. The grade band can practice as much as an hour and a half at one session. At least this much is needed if they practice but once a week. The band class can be the last one in the day for the teacher so that, if some sections fail to learn their parts, they can be kept after class for special coaching.

Economy in Equipment

THE GRADE band can follow the pattern of the high school band in practically every way. The drum and bass horn equipment belonging to the high school can be used by the grade band and orchestra. From the very beginning the grade band can have the advantage of complete instrumentation. The possibility of using all high school equipment is one of the prime advantages of having a unified instrumental program. The drum and bass horn players are trained on these

(Continued on page 748)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Flute—Its Story and Practice

By Richard Cameron

"TO MOST persons," says Albert Lavignac French musicologist, "as to myself the ethereal suave, transparent timbre of the flute with its plaintive and poetic charm, produces an auditive sensation similar to the visual impression of the color blue a fine blue, pure and luminous as the azure sky."

The modern flute is a slender tube (generally silver) pierced with fifteen holes. The flute piccolo and alto flute are the only woodwind instruments played without a reed—the performer blowing across the embouchure hole at the upper end (head-joint) instead of into the end of the tube. The first octave is played by uncovering successively the first thirteen keys. It is a natural law that in the first two octaves two keys must be raised or lowered for each whole tone step.

The instrument is composed of three parts, namely, the head joint (eleven inches) the body joint (fourteen inches), and the tail-piece (five inches). In the head joint there is a cork stopper with a screw at the center which fits a cap of the same width as the flute twelve millimeters. It is of importance that the cork should be the proper distance from the embouchure hole (about seventeen millimeters) so that octaves and the top register be true in pitch.

The Legend of Pan

DIFFERENT sources have conflicting legends of the origin of the flute. The most popular is that of Pan the Greek god of streams and woods. One day Pan espied a beautiful water nymph named Syrinx and was completely enchanted by her. Pursuing her to the bank of the river Pan put out his hand to catch her but grasped instead a tuft of reeds. For she having called on the gods, was metamorphosed into a reed. Pan in a rage cut the reed, thinking it was concealing the nymph, and thus caused the death of Syrinx.

Gathering the pieces together he combined the reeds into a bundle and holding the cut ends between his hands he carressed them with his lips as though they were the wounds of the nymph. Thus lamenting the breath of his mouth gave rise to musical tones and thus our beloved instrument was born. Of course the Pan's Pipes or Syrinx was not a flute but the progenitor of it.

The Ancient Flute

THE NAME of the flute comes it is said from "flata" a small reed found in Sicilian waters having seven breathing holes along its body the same number as a primitive flute. The flute has been known as far back as 2000 B. C. in China. Ancient Rome and Greece employed flutes in all ceremonial and social rites in the former city it hung considered the official instrument. Since it was played at death-beds to say "Now you send for the flute players" meant that a man was about to die. Ancient players received enormous sums that compared favorably with the salaries received by present-day opera stars.

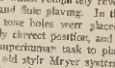
The real development of the flute began in the eighteenth century. Under the royal patronage of Frederick the Great, the most outstanding amateur in musical history, it quickly rose to a high place. Johann Sebastian Bach wrote two special musical offerings for Frederick (flute violin and clavier) and it was probably due to the Emperor's interest that he wrote the six sonatas which stand at the head of all classical flute literature. Handel and Mozart followed suit, and flutists now have a classical literature which though small in quantity is exceedingly high in quality. No other instrument of the wind group can show such an array of masters classical and modern who have recognized its powers and built up a literature. Quantz the instructor of Frederick the Great was the most voluminous composer for wind and no less than three hundred concertos and two hundred other pieces for Frederick. He also assisted the Emperor with his flute works.

Frederick Kuhlau (1786-1832) contemporary and friend of Beethoven is the flutist's "Old Master" amongst composers. His sonatinas for piano are well known and are of genuine value for beginners of that instrument. He was a professional composer but an amateur player who through love for the instrument, devoted the whole of his short life to compositions for all forms for it. Kuhlau is known as "The Beethoven of the Flute."

Late Improvements

IN DECEMBER, 1832 Theobald Boehm (1794 1881) a Bavarian Royal Court musician brought out his cylindrical bore instrument which completely revolutionized the flute and flute playing. In this instrument the tone holes were placed in their acoustically correct position, and it was no longer a superhuman task to play in tune as on the old style Meyer system of from four to eleven keys. It was equally easy to play in all key signatures. The compass of the Boehm flute is

Ex. 1



Later improvements were the parabolic head joint (Boehm) and the needle spring (Buffet) now universally used on all woodwind instruments.

In Boehm the flute had found an improver. Dr Paul Taffanel (1844-1908) it found a virtuoso of unparalleled musicianship. In his capacity of Professor of Flute at the Paris Conservatory he was quickly surrounded by many talented pupils who are now to be found in the foremost orchestras throughout the world. It was he who revised and brought to the attention of flutists the classical works when cheap "airs and variations" were the chief fare. His playing and musicianship interested contemporary composers such as Hue, Godard, Widor and St. Saens in the possibilities of the instruments. There has been no greater player in the history of the flute.

Through Taffanel's *Société d'Instruments à Vent* a chamber music organization consisting solely of woodwind instruments, the standard and quality of wind instrument playing was raised to a degree hitherto unknown. It was chiefly due to his efforts that France is the country which leads in the art of playing woodwind instruments.

Ideal Amateur Instrument

AMONG amateur musicians the flute should be the favorite. A good showing can be made as a solo in a short time as the trouble that confronts one with other instruments—for instance, the reed difficulties of the oboe and clarinet, the bowing and intonation complications of string instruments, and reading and coordination problems of the piano—is not to be found with the flute. One difficulty might be pointed out, however whereas playing intervals of an octave on the piano is just the matter of pushing down the keys on the flute one a finger's must work with one a lips if the latter do not coordinate or the right lip tension is not used the note does not come. All in all, however a flute player's career, whether professional or amateur, should be a carefree one, as there are no reed strings, bow mouthpieces, ligature or key cares.

Playing the Flute

THE PHYSICAL formations that are most favorable for flute playing are:

1. Lips neither too thin nor too thick.
2. Regular teeth.
3. Lower jaw not protruding and slightly concave.

The tones on a flute are made by the impact of the air-stream from the player's lips striking the outer edge of the embouchure hole. It divides and the larger part travels into the flute while the rest goes over the hole as waste. Should the air stream be directed entirely downwards or over no sound would result, as there would be no place for vibrations to arise. That is, the air would travel but would strike nothing to cause vibrations.

Every note on the flute requires a different direction of the air-stream and strength of lip tension. For the low notes the air is directed almost straight downwards, and the direction increases upwards as one travels through the compass of three octaves. Also the aperture, the opening in the lips through which the breath issues, is largest when playing the lowest notes and gradually gets smaller as the higher notes are reached. This is caused by the air column traveling slowly for the lower notes and more quickly for the or of higher vibration numbers. Difficulties may be easily overcome if flutists keep the above scientific facts in mind when practicing.

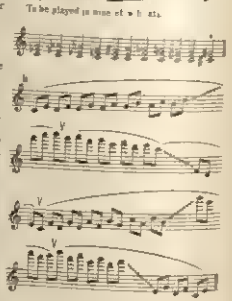
Essentials of Tone

THE TONE is the soul of the flute. The essentials of flute tone are *solidity, life and depth*. To obtain *solidity* air must sustain the wind not from the chest but from the abdomen which should have well-developed muscles. Deep breathing exercises will do this. By *life* is meant that the tone sounds animated not sickly and dead. This to a great extent depends on the player's musical or emotional nature. Some have it or awaken it while others, through peculiarity of nature or lack of temperament never achieve it. By the last requisite, *depth*, is meant the height or color of the tone. It should not be thin and raucous, caused by too much air going over the embouchure hole. Full deep and resonant. The difference between these opposing qualities might be shown by a comparison of the lord speaker of early radio days with the perfected speaker of today possessing wonderful depth.

Beautiful tone and lip flexibility are synonymous. A fine lip source a fine tone. The following

Ex. 2

To be played in tone of b flat.



is to be played in all keys. The compass indicated remains the same no matter in what key it is practiced. Breath is to be

(Continued on page 741)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING WELLESLEY COLLEGE

Stiffness in Practicing

It seems as though if I start to practice any exercises or the Hanon or Czerny I am unable to play any difficult passages that occur. Please tell me if I should keep on with Hanon and not touch any others?

Also if I should not practice exercises for a couple of days I feel so stiff that I cannot play anything decently while some of my friends are not affected in this way at all. What would you advise?—F. R.

Your trouble evidently comes from stiffness in the wrists. Before you start to play anything at all hang your hands downward from the wrists over the piano keys, letting them dangle in this position for at least half a minute. When you start to practice keep continually in mind the looseness of the wrists. Occasionally, too, stop in the middle of a measure or phrase and test your wrists by raising and lowering them several times as far as possible, while holding easily on to the keys. At the conclusion of a long passage or piece take your hands from the key board by lifting them up by the wrists, with the hands still hanging down loosely. The hands may then be allowed to rest in the lap until you begin to play again.

If you observe these directions you can feel free to try other exercises than those of Hanon, such as Czerny's Op. 299. But do not play too rapidly, and stop immediately if your wrists start to feel stiff.

On days when you are unable to practice regularly try performing such exercises as I have suggested perhaps on a table-top or on a chair. Perhaps you are engaging in other occupations or in sports—such as tennis or baseball—which dis tinctly tend to stiffen the wrists. Certainly some such exercises as I have suggested are quite necessary to neutralize these disturbing factors.

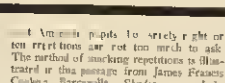
Irregular Tempo

A pupil of mine has the fault of playing the easy measures at a piece swiftly and the more difficult ones slowly. How can I remedy this fault?—L. T.

A wise piano teacher once said that one should never play a piece faster than he can easily render the hardest passage in it. Show your pupil that if he has to slow up to play a certain measure it means that he is playing the composition as a whole too rapidly.

One way of correcting this fault is to insist on a slower tempo. This tempo may be maintained, in some cases by the use of the metronome. A better way however is to teach the pupil to count aloud giving added beats if necessary counting a beat to each eighth note instead of to a quarter note or inserting *and* between the beats. A strong accent given to each first beat will also help matters.

Another remedy which may be used at the same time is to draw repeated attention to refractory measures or short passages, marking the offending place distinctly (with a blue pencil) and putting over it a figure which means that the passage is to be repeated the given number of times each day. I have heard of some European pedagogues who require their pupils to repeat such doubtful passages a hundred times a day! This may be excessive for our American pupils to strictly right or ten repetitions are not too much to ask. The method of marking repetitions is illustrated in the passage from James Francis Cooke's Barcarolle, *Shadows on Lake Como*.



Such passages should be practiced each day too, before the entire section is played.

Concentration or special difficulties is a good habit to instill in our pupils. I sometimes remark to a pupil that if a scratch occurs somewhere on a piano case one would not think of polishing the entire case over and over to remove it but would work over the special place which contained the defect. So let us go directly to the "scratchy" spot in a piece and polish this spot until it is flawless before putting it in its proper relation to the whole.

Teaching Bach

It appears that few teachers of the piano teach anything of Bach and that most of those who do give so little explanation or training and so forth that the musical repertoire inventions and fugues merely as studies to be gotten through as quickly as possible not appreciating their real value as music. I am therefore asking the following questions.

1. Are the inventions and fugues of Bach considered at an early value as Polonaises? Is there anything in piano literature which takes their place?

2. A young pupil is just beginning the study of the inventions. How many of the "Two-Part Inventions" is it desirable to have a pupil of say, thirteen years, to learn before taking up the "Three-Part Inventions"? How many of the latter should be studied before beginning the "Well-Tempered Clavichord"?

3. Could you give a list of the above compositions in the order in which it is desirable to take them up? The young pupil referred to is studying numbers 1, 10 and 8 of the "Two-Part Inventions."

4. Should the inventions be memorized? My pupils memorize all other selections.—E. M. D.

In teaching Bach there is of course the structure to be remembered—how the themes are used, what are the different sections, the relation of each section to the whole. Still more important are the aesthetic meanings, the mood or moods, the contrasts and climaxes, the proper tempo and dynamics and the exact relation of each voice-part to its companions. Instead of studies to be gotten through the student should come to realize each composition as a great work of art with limitless possibilities for self-expression.

Answering your questions more in detail, I shall treat them in order.

1. Since Bach is by far the greatest writer of instrumental polyphonic music, and since his music is unrivalled for cultivating both a mental and a technical command of the piano, I believe that his study is a necessary part of every piano player's equipment. Ir many ways Bach is better appreciated now than ever before, partly at least, owing to the fact that such an artist as Harold Samuel has recently revealed the glowing expressive features of music which some teachers and pupils formerly regarded as "dry as dust."

2. On account of their great simplicity Bach's "Two-Part Inventions" are better adapted to pupils study than his "Three-Part Inventions, many of which are fully as difficult as some of the fugues of the "Well-Tempered Clavichord." I should therefore have a pupil study at least half of the "Two-part Inventions" then perhaps two or three of the "Three-Part Inventions"—if any—after which he may proceed directly to the "Well Tempered Clavichord."

3. Of the "Two-Part Inventions," I may especially recommend numbers 1, 8, 10, 13, 14, 13, 5, 4, of the "Three-Part Inventions," Nos. 8, 1, 7, 10, and of the "Well-Tempered Clavichord," the preludes and fugues of Volume 1 Nos. 5, 2, 6, 13, 15, 17, 21. I have tried to list these in progressive order although this order is subject to change to suit individual pupils.

4. I should have the pupil memorize two or three of the inventions at least, and others if it is an easy and pleasant task for him to do so.

Learning to Transpose

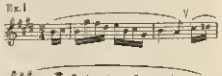
Could you advise me as to the easiest method of learning to transpose at sight?—J. E.

To transpose a given composition, begin by establishing two points, (a) the key of the original and its scale, and (b) the key and scale to which you are going.

Next find the *first note* of the transposition which is or means, the same degree of the new scale as it is in the original. A piece let us say, is in E major and you wish to transpose it a major third lower to C. It begins on B the fifth of the scale of E hence the transposition must begin on G, the fifth of the scale of C.

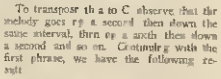
From this point on you should read not notes but *intervals*. Take for instance, the following two melodic phrases at the beginning of Schumann's *Op. 68, No. 13*, which is in the key of E major.

Ex. 1



To transpose this a to C observe that the melody goes up a second then down the same interval, then up a sixth then down a second and so on. Commencing with the first phrase, we have the following result.

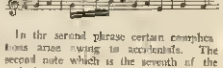
Ex. 2



In the second phrase certain complications arise owing to accidentals. The second note which is the seventh of the scale is lowered a half tone, from D# to D♮ hence, in the transposition, B which is the seventh note of the scale of C, must be lowered to B♭. In the next measure, the sharp before E of the original raises the first degree a half-step hence we have C# in the transposition.

But in the next measure, observe that the natural before E is merely a corrective accidental, drawing attention to the fact that the first degree of the scale is no longer sharped, hence it transposes to C natural. The transposed phrase is thus

Ex. 3



In learning to transpose start with something that has but a single part for each hand such as one of Bach's "Two-Part Inventions" and work first over the part for each hand separately. After finally putting the parts together you may proceed to simple four part hymn settings, at first transposing the upper and lower pairs of voice parts by themselves.

The simplest form of transposition is that of a half step when a mere change of key signature is all that is necessary. A hymn-tune in Ab for instance may be transposed in A by simply changing the signature from four flats to three sharps. Here again accidentals must be looked after since a flat in the original becomes a sharp in the transposition—also a natural becomes a sharp.

Some transpositions of a half tone however are by no means so simple. To transpose from F to E, for instance, each note must be flatted and from E to F each note must be sharped.

I advise you to begin with transpositions at small intervals, proceeding gradually to the wider ones. A study of harmony will greatly help in the process.

Musical Stammering

A rather advanced pupil has a habit of stuttering or repeating single notes or chords. I could hardly say that this comes from a faulty mechanism because she often does this in the middle of a passage when she has not really missed any thing. She frequently stops during a passage and begins it over. Sometimes there was an error, sometimes not. I have been drilling her in sprightliness and slow practice but so far not much good result as yet.—C. A. I.

Just as with stuttering in speech, the only cure is careful, slow and distinct attendance. Try having the pupil practice with the metronome beginning with finger exercises, one note to a beat setting the gauge at about ♩=80. When she can follow the ticks accurately at this rate, let her put two notes to a beat.

In the same way, have her practice studies and pieces at first with the metronome, letting the part for each hand by itself, before putting the hands together.

At each lesson too, play with her simple duets for five or ten minutes keeping her in strict time, without regard to occasional wrong notes or stumbling. This process may help to correct a habit which, if neglected, is apt to cause continual trouble. I know a lady who has played for many years, but has never gotten rid of her early propensities in this direction!

The Imperishable Romance of Saint Cecilia

By Adelburt Savery

ONCE, WHILE visiting a monastery in Southern Europe, we saw a Capuchin Monk tonsured and sandaled in his brown cloak kneeling at the waist by a rope, climbing up a rickety ladder in an age-old library. When he reached the floor he had in his hand a Latin treatise upon the martyrdom of Saint Cecilia. Despite our austere Presbyterian background, we were fascinated by the devotion of this pious man who opened the tome with such sincere caresses and reverence. It was the twenty second of November. Saint Cecilia's day, a day which through centuries had been connected with music despite the fact that the good saint's relation to music is one held by but the verest thread of romance. But from this tiny thread has grown some of the finest paintings of the greatest masters of all time, from it has grown also literary and musical compositions of much pretension. On the whole, the Saint Cecilia romance has had a greater bearing on art than on music. Raphael, Rubens and scores of artists have depicted Saint Cecilia in gorgeous masterpieces.

So far as we know Saint Cecilia was a Roman lady of noble birth. She was educated as a Christian and early in life determined to become a recluse and to devote herself to religion. However, she was later forced by her parents to marry. No one knows just where she was born nor is there any exact information as to the time of her death. The Encyclopedia Britannica, for instance, places her martyrdom as occurring under Marcus Aurelius in 176 A. D. while Grove contends that she was beheaded in Rome about 229 A. D., under the reign of Alexander Severus. The Roman authorities certainly assumed that they were correct because they built a church in 821 over the site of her home. At the same time her remains, as well as those of her husband, his brother and other martyrs were removed to this structure. In 1599 the church was beautified and a fine monument of the saint was installed with great ceremony. All of these events are elevated in that mysticism which adds such fascination to the history of the early church.

One writer refers to a record of Pope Symmachus who mentions, in 499 A. D., the church which was rebuilt by Paschal in 824. Paschal reported that he had a dream in which Saint Cecilia visited him and directed where to find her body and also that of Valerianus, Tiburtius and Maximus and nine hundred martyrs. Apparently he laboriously exhumed the bodies and removed this sizable cemetery to the church where it became an object of worship. In 1591 Cardinal Sfondrate, who was a nephew of Gregory XIV, undertook the rebuilding of the church and was therefore created a cardinal. In all this train of records there is apparently no reference to St. Cecilia's musical attributes.

In the Catacombs

IN ROME no one is able to resist the gruesome fascination of the catacombs. The writer well remembers a visit to that catacomb located some distance out upon the Appian Way. Under the care of the fathers of the church, a visit to these catacombs becomes a most impressive and dramatic experience. Unpolluted by anything so modern as electric lights, the visitor to these shrines of death is given a large wax taper and as the procession of pilgrims marches single file down the long mortuary passages the flickering flames add a theatrical, ghastly atmosphere unlike any other venture. Finally the cassocked guide may pause at the end of a series of skulls before a niche in the wall and remark that this is the tomb of Saint Cecilia. Then one knows that she must have given up her life in Rome and not in far off Sicily.

Just why Saint Cecilia became the patron saint of music has not been determined even though investigations have been undertaken by some of the most scholarly ecclesiastical authorities. No one knows which musical attributes were first ascribed to her; nor can anyone tell whence came the fascinating tradition that her singing attracted an angel to earth. It seems very singular for instance that a lengthy Italian poem by Castellett published as late as 1594 called "La trasformatrice Cecilia vergine e martire Romana," makes no mention whatever of Saint Cecilia's musical gifts. However in the north, at Louvain and elsewhere, she was given musical attributes much earlier since there is a record, dated 1502 which tells of a musical society established in the Belgian city which was to come under the patronage of Saint Job. The Magistrate of the town, however allocated it to Saint Cecilia. Perhaps Saint Job might not have been a bad patron for an art which demands such unlimited patience. It seems also unusual that the Guild of Minstrels in ancient France was under the patronage of Saint Julien and not Saint Cecilia.

We are told that Saint Cecilia was compelled by her parents to marry a young pagan named Valerianus. Her Christian conversion made the thought of this union very revolting to her. The beauty and sincerity of her faith were such that after her marriage she converted both her husband and his brother. The pagans were so infuriated that they captured all three and ordered their execution. The three were decapitated but the executioners sought a more cruel death for Saint Cecilia. She was thrown into a cauldron over a fire. The pagans however were not satisfied with this and also decapitated her.

A Hale of Beauty

FEW OF the martyrs of the church have added as much to the world's beauty and romance as has Saint Cecilia. The thought of her association with music has brought a charm to her personal presentation. Unlike the pictures of many of the other martyrs which we may see in cathedrals and churches and galleries there is not anything gruesome connected with the naval Saint Cecilia. She always is a picture of loveliness. In the most picturesque legend, by Geoffrey Chaucer, from the Canterbury Tales, she is pictured together with Saint Valerian and his brother Saint Tiburtius, all three in a state of awaiting their martyrdom. The story, dovetailing with a [illegible] legend, symbolizes music as the food of the soul.

It is hardly conceivable that the musical attributes of Saint Cecilia are a myth. In all probability she was musically gifted, but it must be remembered that the early centuries only outstanding [illegible] were chronicled and so the musical interests of a [illegible] not very prominent figure would most likely be passed [illegible] by with a lot of doubt and thin [illegible] a mere [illegible]. When we realize that so important a character as William Shakespeare [illegible] biographers [illegible] better understand his [illegible] personage in the scheme of [illegible] might escape the whitewash [illegible].

Music institutes dedicated to Saint Cecilia are of quite ancient origin. One was as early as 1570, at Rouen, in Normandy. Apart from the religious [illegible] and a consequent grand banquet there were prizes offered for the best compositions in the form of motets, part songs, [illegible] and motets.

The success of the French venture was followed in England, and in 1683 a similar [illegible] was founded in London known as "The Musical Society." Similar concerts were held from time to time and [illegible] English poets and composers were commissioned to prepare odes and cantatas. These included John Daniel Purcell, Pepusch, Wesley, Percy, Pope, Dryden and Handel. In Paris where for years Saint Cecilia's Day was celebrated at the church of Saint Eustache many eminent French composers have made musical contributions. These include masses by Adam, Gounod (1855), Thomas (1857), and Saint Saens, Franck and Dubois.

The spirit of Saint Cecilia is one of the greatest contributions of the church to art. Few figures in history have inspired so much that points to the finer motives of life.

ST. CECILIA, VALERIO AND ST. TIBURZIO

A famous painting by Guido Reni in the Royal Pinacoteca of Milan

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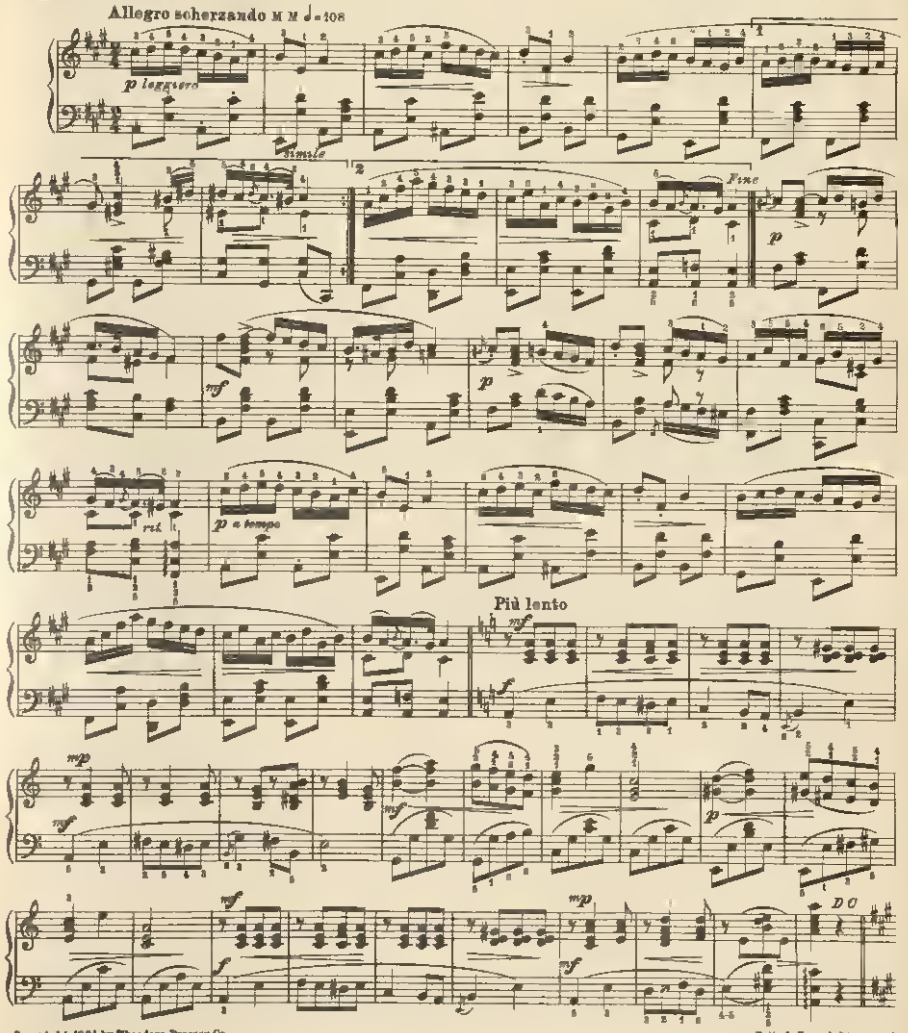

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In true Viennese style
Grade 8

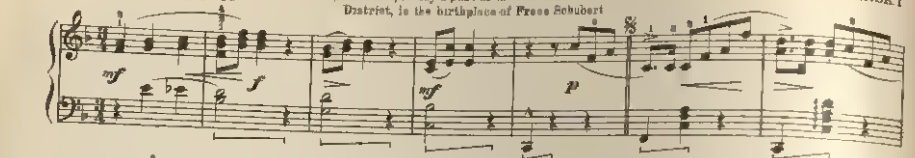
HOMAGE TO SCHUBERT

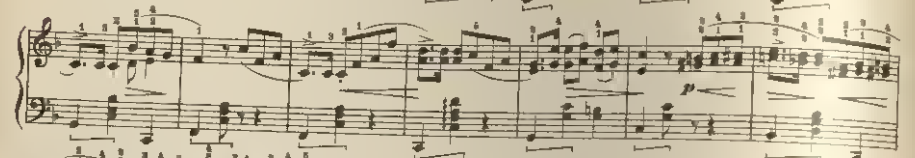
LICHTENTHALER LAENDLER

Lichtenthal, to day a part of the 9th Vienna Postal District, is the birthplace of Franz Schubert

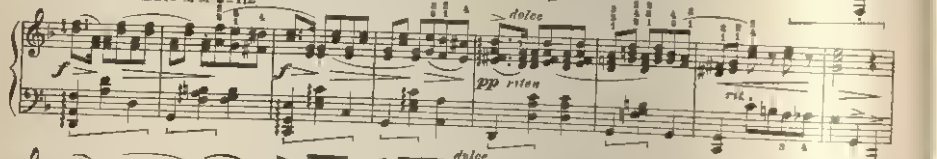
HANS PROTIWINSKY

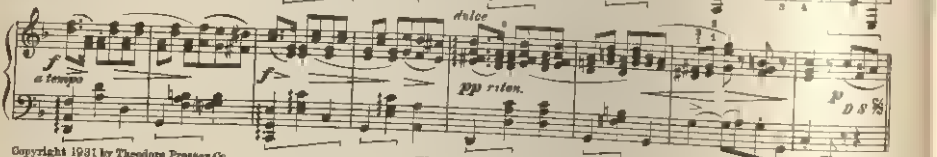
Comodo M M ♩= 88





Poco animato M M ♩= 112





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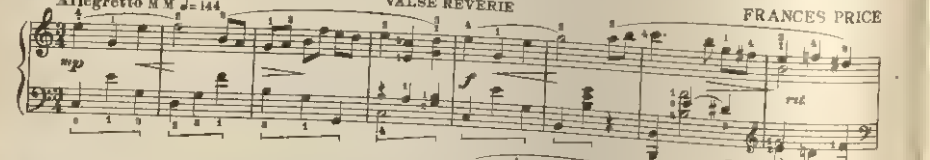
An idealized waltz form. Grade 3

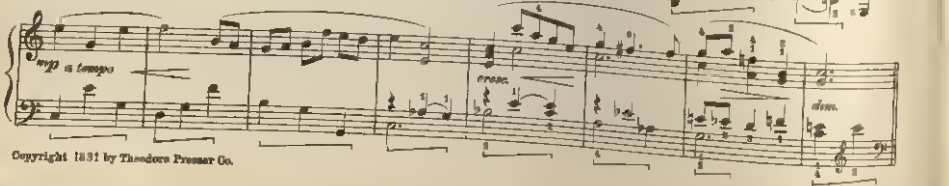
RITA

VALSE REVERIE

FRANCES PRICE

Allegretto M M ♩= 144





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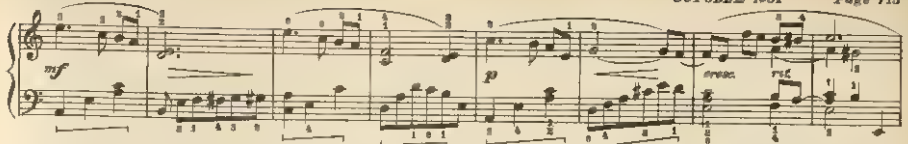
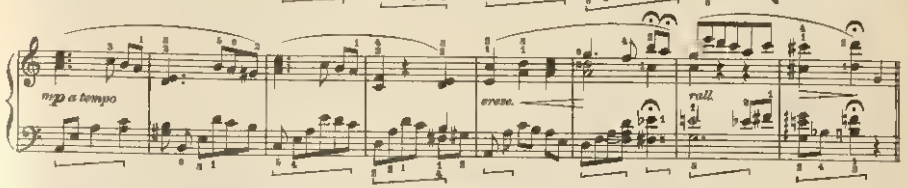
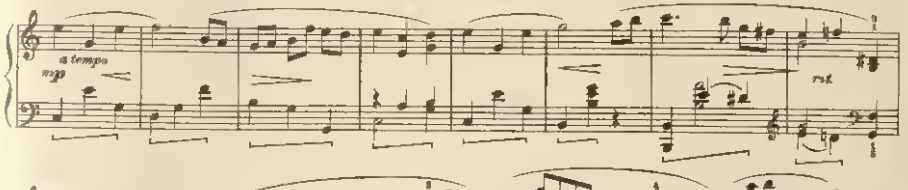
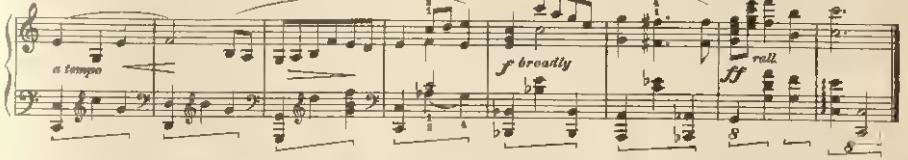






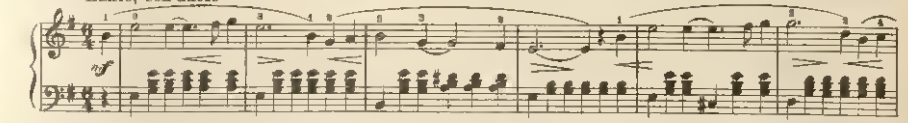


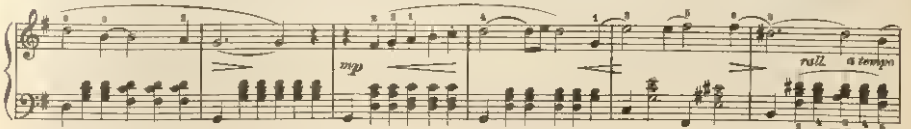
Exemplifying the rather unusual 6/4 time
A study in tone production
Grade 3

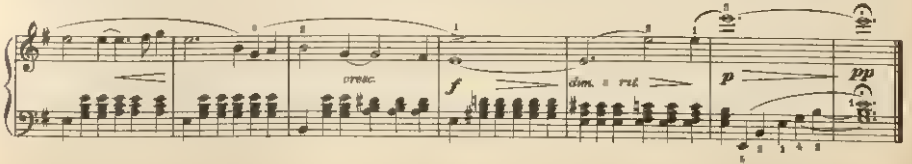
CHANSON TRISTE

EMIL KRONKE, Op 115, No 5

Lento, con duolo







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MARCIA POMPOSA

In "Grand March" style. Grade 4

CARL WILHELM KERN, Op. 614

Tempo di Marcia M.M. ♩ = 108

p mf ben marcato f rit. Fine a tempo p f mf mf pp cre - scen - do molto f marcato f ff f mf la melodia ben marcata accomp. quasi staccato p mf cre scen - do f marcatissimo

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rit. a tempo ff ff f f ff ff D. C.

BY THE SPINNING WHEEL

Lively and characteristic. Grade 3

EDWARD A. MENGES

Allegretto M.M. ♩ = 108

p sempre staccato pp mf mf a tempo rit. p pp Fine cantabile mf dolce p melodia marcata poco animato mf mp p poco rit. D. C.

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PUFF BALLS

CAPRICE

FREDERICK KEATS

A dainty caprice. Grade 3.

Allegro commodo M M ♩=108

mf *mf* *cresc.* *rit.* *a tempo* *rit.* *a tempo* *Fine* *mf* *agitato* *rit.* *a tempo* D. S. ✱

TRIO *p* *basso ben marcato*

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✱From here go back to 𝄋 and play *Fine*; then play *Trio*

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f *p quasi scherzando* *rit.* *dim.* *a tempo* *grassoso* *un poco rit.* D. S. 𝄋

RUSTIC DANCE

Just a band of rollicking peasants. Grade 3½

Allegretto M M ♩=120

W. BERWALD

mp *mf* *p* *Fine* *mp* *mf* D. S. 𝄋 *mp* *p*

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In modern French style, by a contemporary writer
Grade 3½

BADINAGE

GEORGES BERNARD

Allegretto leggiero

dolce delicato

Fine molto espressivo

mf p legato pp

D.C.

TRIO

Un poco più lento

poco rit mf p

Tempo I.

pp p

mf f rit en - - -

"A remarkable modern classic" Grade 7

SCHERZO

FROM SONATA, IN F MINOR

JOHANNES BRAHMS, Op. 5

Allegro energico M. M. ♩= 144

f *sf* *leggiero* *p* *f ben marcato* *p leggiero* *f* *p sostenuto* *leggiero* *a tempo* *pp* *pp molto leggiero* *cresc.*

f *dim.* *p* *f* *poco f* *ff* *Fine*

TRIO

legato *p* *pp* *cresc.* *f* *dim.*

legato

pp molto legato

Dal segno sino al Fine

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

IN A CANOE

Audrey Livingston

N LOUISE WRIGHT

Andante commodo

mp smoothly

O ver em - rald wa - ters cool Our ca - noe is glid - ing,

Soon 'twill bear us safe - ly Where no cares are hid - ing Eve - ning peace in scent - ed air, Beau - ty ev - 'ry - where:

And you, — in our birch ca - noe Cloudforms are mass - ing in the arch of the

sky, Birdshapes are wear - ing grace - ful ly — and high, — While a - ver crys - tal wa - ters clear

Our ca - noe is pass - ing Sweet yes! — In our birch ca - noe

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GIVE EAR TO MY WORDS, O LORD

Psalms 5 1-2-3-4 11

SACRED SONG

CHARLES GILBERT SPROSS

Moderato

Give ear to my words, O Lord, Con-

sid er my med i - ta - tion, Hark-en to the voice of my cry ing My King and my

God Give ear to my words, O Lord, Con sid - er my med - i ta - tion, Hark-en to the voice of my

cry ing, My King and my God, For un - to Thee will I pray, For un - to Thee will I

pray O Lord, in the morn-ing shalt Thou hear my voice, in the morn-ing shalt Thou hear my voice, in the

morn-ing will I or-der my pray'r un to Thee, and will look up. For Thou art not a God that hath

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plea - sure in wick ed ness, neith-er shall e - vil dwell with Thee, For Thou art not a God that hath

pleas-ure in wick ed ness, neith er shall e - vil dwell with Thee.

Make Thy way straight be - fore my face, Make Thy way straight be fore Thy face. Let all those that put their trust in

Thee, re - joice. Let them shout for joy be-cause Thou de - fend-est them; Let them al - so that love Thy Name be

joy - ful, be joy - ful, be joy - ful un-to Thee Give ear to my words, O Lord Con-

sid - er my med - i ta - tion, Hark-en to the voice of my cry - ing, My King and my God

THE OLD CASTLE

SECONDO

MAURICE ARNOLD

Moderato M M ♩=108

mf non legato p mf p cresc. f rit. p a tempo leggiero pp rit. mf a tempo p f allarg.

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THE OLD CASTLE

PRIMO

MAURICE ARNOLD

Moderato M M ♩=108

mf p mf p cresc. f rit. p a tempo leggiero pp rit. mf a tempo p f allarg.

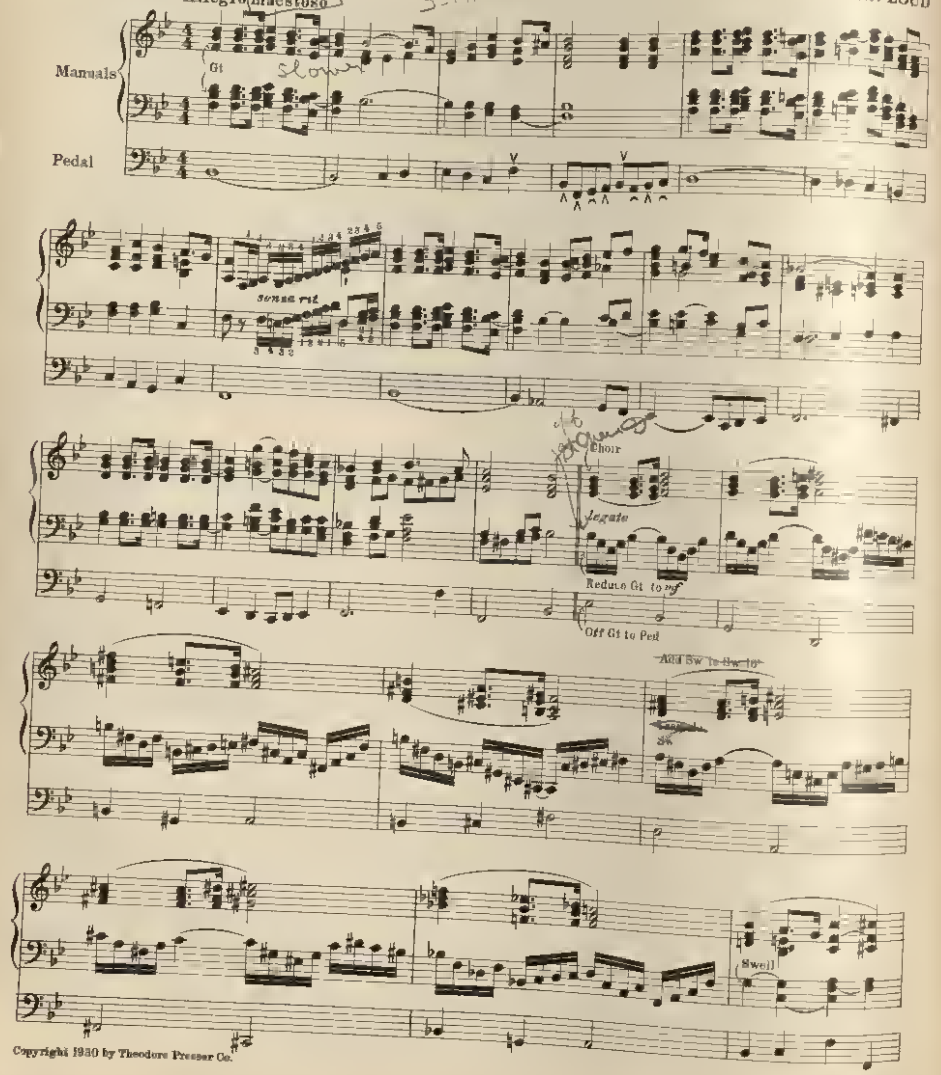
A real credit to any church or recital program.

FESTIVAL POSTLUDIUM

Registration
Sw. Full coupled to Full Great and Choir
Ch. All 8 and 4 stops except Reeds
Ped. All 8 and 16 stops with Sw. and Gt. coupled

Allegro maestoso

JOHN HERMANN LOUD



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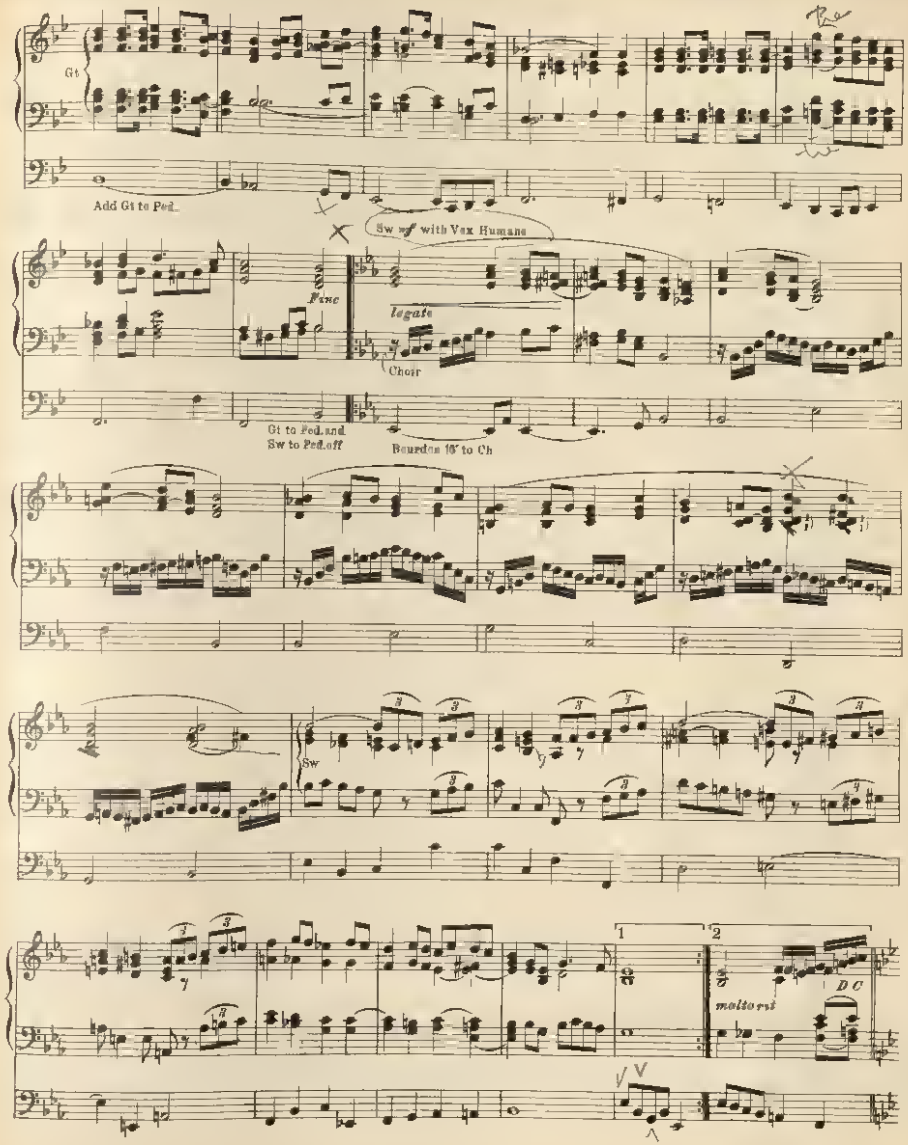

A study in style and bowing
Grade 2

DANCE OF THE MIDGETS

RONDO

Bowing by Lucius Cole

FRANCES McCOLLIN

Allegretto

Violin

Piano

p *mf* *f con calore* *f* *Fine* TRIO *mf* *p* *f* *rall.* *D.S.*

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* From here go back to 𝄋 and play to *Fine*; then play *Trio*

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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Right under the heads
Grade 1½

RAG DOLL'S LULLABY

HANS SCHICK

Andante moderato M.M. ♩= 144

p *Fine* *f* *p* *DO*

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A fine old classic, with a touch of syncopation
Grade 2½

MARCH

J. S. BACH

Allegro M.M. ♩= 60

f *ff* *f* *tres* *ff*

a)

For Educational Study Notes see Junior Etude Department

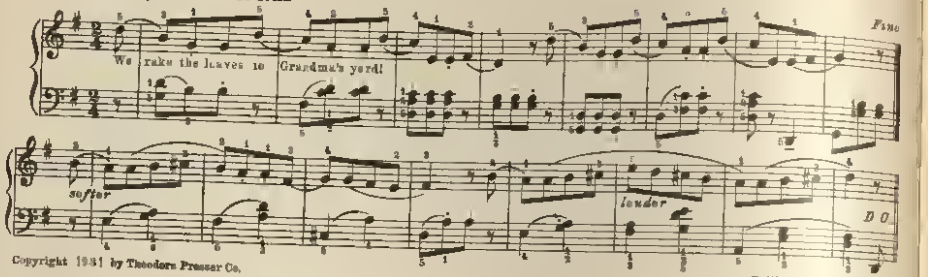
LEAF BURNING

Verse by
MARY POLLARD TYNES

We rake the leaves in Grandma's Yard
And oh, it is such fun!
We get them in a great big pile,
And round it dance and run.

MATHILDE BILBRO

Quickly and a little loud



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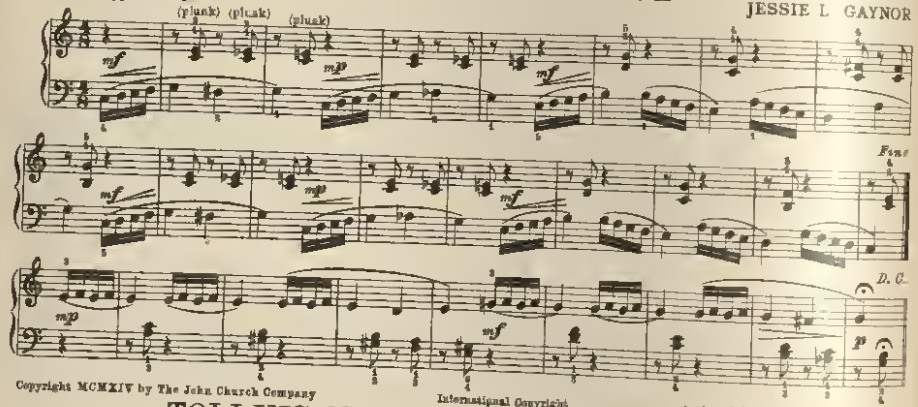
THE GUITAR SERENADE

One of the most popular pieces of its type. Grade 3

JESSIE L. GAYNOR



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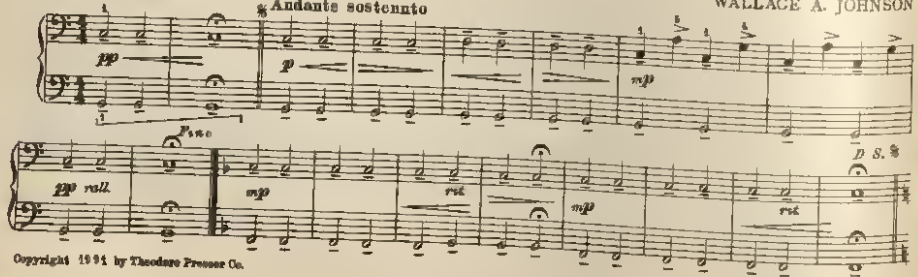
TOLLING OF THE OLD MISSION BELL

Grade 1 for the *Secondo*; Grade 3 for the *Primo*.

Lento M.M. ♩ = 69

SECONDO

WALLACE A. JOHNSON



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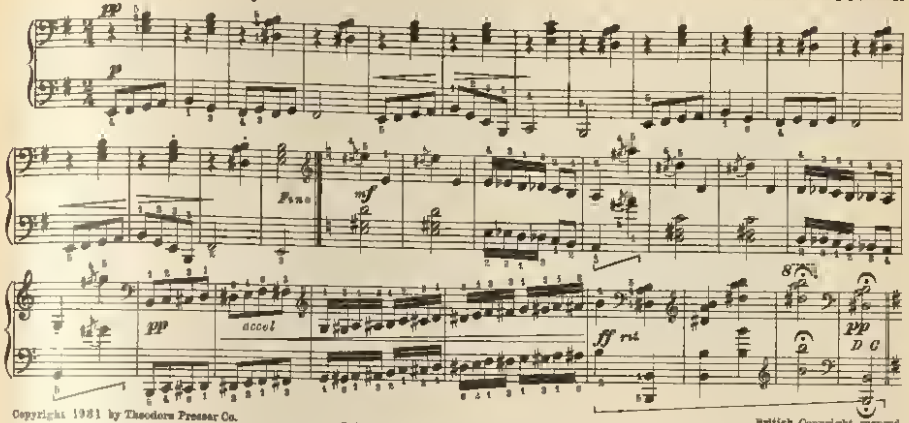
A GHOST CAME CREEPING

Very creepy. Grade 2½

Andante *Mysteriously*

ELLA KETTERER



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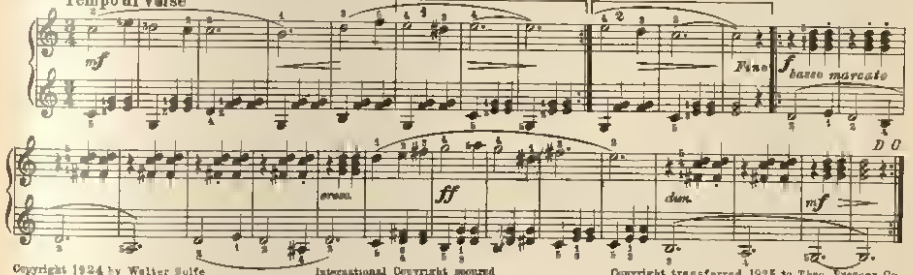
QUEEN OF MAY

A treble clef piece. Pretty and easy to play. Grade 1.

Tempo di Valse

WALTER ROLFE



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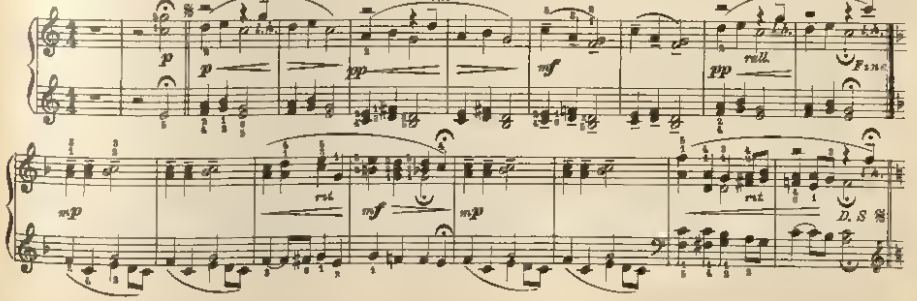
TOLLING OF THE OLD MISSION BELL

Lento M.M. ♩ = 69

Andante sostenuto

PRIMO

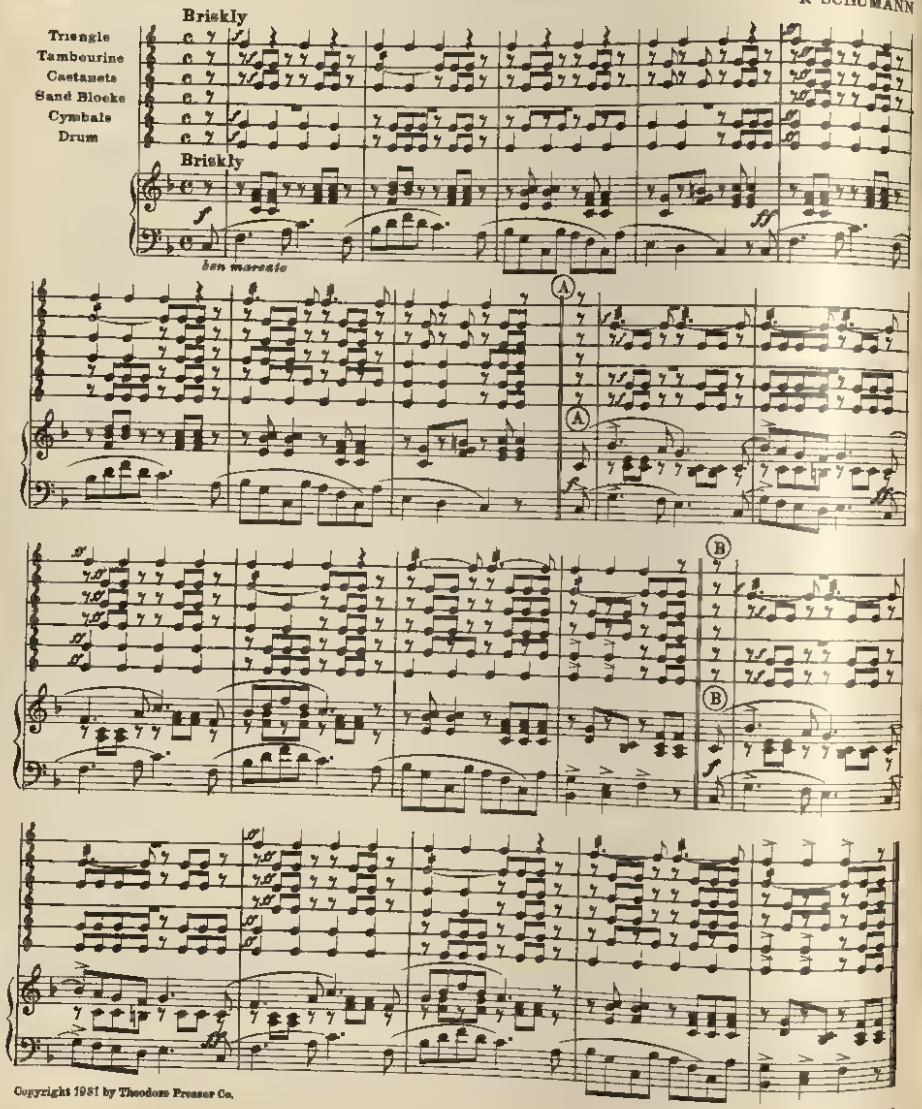
WALLACE A. JOHNSON



THE JOYOUS PEASANT

For Rhythmic Orchestra

Arr. by PAUL VALDEMAR — R. SCHUMANN



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EDUCATIONAL NOTES on The Etude Music

By EDGAR ALDEN BARRELL

Festival Postludium, by John Hermann Loud

Mr. Loud, who has won great distinction both as a concert organist and as a composer, lives in Boston, Massachusetts. His musical studies commenced in America, were continuated in France where his teachers included the inimitable Alexandre Guilmant. Mr. Loud was the first American to be elected to membership in the Royal College of Organists, an English organization similar in dignity to the American Guild of Organists but with far stiffer entrance conditions.

This [illegible] composition begins with a stately theme [illegible] that [illegible] passage work in measure eight [illegible] difficult if fingered as indicated, and it [illegible] offered an organ effect. In the second [illegible] the pedal the left hand has a [illegible] keep both arm and hand relaxed. [illegible] carefully the best registration has been [illegible] The pedaling is always easy [illegible]

In a Canoe, by N. Louise Wright

As a composer Miss Wright needs no introduction. Her [illegible] song with extremely graceful contours [illegible] vocal feeling. Its tempo marking [illegible] a little in the middle section, compensating [illegible] the words "Cloud forms are sailing [illegible] the sky." Audrey Flanagan's text [illegible] through filly and beauty and should [illegible] by itself. Be sure to make [illegible] hold in the measure immediately [illegible] the return of the first theme. [illegible] that the close seems difficult for you to [illegible] finally by all means choose the alternative [illegible]

Rustic Dance, by William Berwald

Mr. [illegible] is one of the long list of excellent German [illegible] composers—including the Denemark family, Ad. [illegible] and many others—for whom Alice [illegible] proved to be the place most suited to the [illegible] arrangement of their talents. As an editor [illegible] has gone far with his work in a fine way. Also [illegible] many of his works are moulded in the large [illegible] forms, he has written a goodly [illegible] songs and piano pieces. This little [illegible] has much heartiness and rustic [illegible] which will be enjoyed. Note the [illegible] of the accompaniment.

[illegible] shown brought about by the tie across [illegible] Bars in the second system lend variety to [illegible]

Marcia Pomposa, by Carl Wilhelm Kern

This [illegible] Innocuous melody and originality is this [illegible] Kern's Op. 614 by no easy [illegible] as follows: Section I is in [illegible] of sixteen measures. Section [illegible] very numerous. After the first four [illegible] is launched definitely in the key [illegible] This causes a shift to E flat in the [illegible] measures for the effective [illegible] measure bridge passage leads to [illegible] to take permanent at the first [illegible]

[illegible] Mr. Kern's themes have a great [illegible] which we like. Observe the [illegible] by the section [illegible] Haydn's [illegible] of the first to [illegible] of Haydn rich harmonies.

As [illegible] there is plenty of active practice [illegible] octaves [illegible] Mozart's "school of Octaves" is also valuable.

Hommage to Schubert, by Hans Fromwinsky

This most charming bit of old Vienna is subtitled [illegible] "Walzer Laendler" which means "Folk Tune [illegible] Laendler." Read the lengthy [illegible] given at the head of the piece regarding Schubert and Laendler.

The second section, with its stress on thirds and sixths, [illegible] particularly characteristic. You must master the tempo of this [illegible] by way of contrast with the [illegible] pace of the first and last sections. In each one of measures four one is [illegible] the double appoggiatura on the first beat for the right hand should be noted. These add a touch of piquant [illegible]

We discover no technical difficulties in this delightful [illegible]

Badinage by George Bernard

The title means playful chaff and is pronounced as follows: *bah-dee-nahzh*. The form of the piece is the [illegible] in which the prime pal theme occurs several times. Each time it looks as we are glad to see it [illegible] in an amiably and unfettered way [illegible] and deftly.

[illegible] section you will observe that a good many of the [illegible] are marked to be "broken."

At the conclusion of this section comes an [illegible] in the dominant (A major). Here we [illegible] one of the staccato effects of the preceding section, and instead of this there are short, [illegible] chords generally downward.

The C major section combines both staccato and legato effects. Mr. Bernard as you no doubt have guessed is a French composer. Mr. [illegible] Paris. Of his many compositions his piano works have attracted special attention.

Perhaps it would be well to give the pronunciation of this composer's name, since few of us are so [illegible] Hermann. [illegible] I [illegible] left [illegible] I say: *A Hee-ooh*.

There is real Hungarian flavor in this sketch with its characteristic [illegible] and [illegible]. The slow middle section recalls the czardas—the slow [illegible] dance. The [illegible] (hahr-dahsh). Look at measures eight [illegible] Leading from the beginning [illegible] the turn of melody with a grace note embellishing it. Bring back to your mind the lovely *Hungarian Dance* No. 7 by Brahms, which is treated very [illegible] (*ritt pagno*). The same effect will be found elsewhere in this sketch.

Note in the key scheme of the piece A Major, F sharp minor (relative minor of A major), A Major, A minor, C Major, A minor, A Major. All closely related keys, you see.

Give Ear to My Words, O Lord, by Charles Gilbert Spross

The text taken from the Psalms of David, is an Alexandrine one and is matched with worthy and interesting music. Although Mr. Spross has attained his greatest fame as a writer of secular songs, he has composed a number of very excellent church songs and also anthems.

Sing this song as smoothly as you can. Notice that the tempo [illegible] or principal time, is somewhat slower than the times of the middle sections. The closing notes just before the return of the main theme, on the [illegible] The word "The" [illegible] sung at odd times unless the singer knows how to "attack" it. Make the R very distinct and "thrash the tongue" in your head.

Rita, by Frances Price

Here we have a rather easy and very colorful waltz in which the composer by virtue of her excellently [illegible] melody, accompaniment, makes a great deal in the short space of twenty-eight measures.

Notice how in the eighth measure, the key of E minor was used with the [illegible] just arrived at an once abandoned in favor of the tonic of the piece, C major. [illegible] reconsidered [illegible] by the lowering of D-sharp (the seventh of the scale of E minor) to D natural. Similarly F sharp becomes F natural.

In measures two, four and six of the A minor section the eighth note occurring in the left hand part should be emphasized.

Play with mellow [illegible] and [illegible] the end [illegible] considerably making a [illegible] for the waltz.

Dance of the Midgets, by Frances McCollin

Miss McCollin's home is Philadelphia has composed [illegible] vocal [illegible] organ pieces, violin pieces and orchestral and chamber music. This she is as merely [illegible] Several of her [illegible] have won prizes in competition the most recent being the part song, "*Spring is Nearer*," which received the $250 prize offered by the National Federation of Music Clubs. Miss McCollin also lectures on musical topics.

This [illegible] is simple in outline but fashioned with mastery. Note that the first section is expanded from sixteen to [illegible] measures with good effect. The avoidance of set lengths is other wise.

The second theme, a smooth flowing one, follows the one after the vigorous staccato of the first theme. The third theme is widely spaced in double [illegible] in every way to the foregoing material.

The Old Castle, by Maurice Arnold

The sombre colorings of the A major section are in a delightful [illegible] old Tyrol [illegible] which, were the same of security and beauty and we may [illegible] today in a lovely [illegible] [illegible] fingerful [illegible] [illegible] glows. There are the rumbling turrets and battlements grey in the evening light. Here is the stone [illegible] [illegible] the walls who is now altered in the days of long Lenz the [illegible] [illegible] [illegible] [illegible] [illegible] the grounds, suddenly we think we hear the gnome's music and a dance (A Major section). Soon it vanishes [illegible] and we are [illegible] among the barren rocks. Of course there was no chance we saw dancers. Imaginations turned the trick.

That is the picture which Mr. Arnold's music suggests to us.

The four hand arrangement is a fine one but needed [illegible] [illegible]

The Singing Tower by Carlyle Davis

Carillons or bell towers are fortunately on the increase in this country. We have imported from our Belgian [illegible] to [illegible] for us, and we [illegible] [illegible] [illegible] [illegible] [illegible]

THE SINGER'S ETUDE

Edited for October by

EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department A Singer's Etude complete in itself

A Practical Study of Vocal Diction

By Arthur L. Manchester

IT BEING the purpose in singing to deliver the text with a pronunciation of the words that will cause them to be distinctly understood while leaving the musical quality in the tone unimpaired, and, by the proper accenting of syllables and emphasizing of words to give the musical declamation rhetorical meaning and the song a true interpretation vocal diction is the culmination of the singer's equipment. Unfortunately an obstacle to its attainment is met when efforts to combine vocalization and articulation set up reactions that influence harmfully both tone quality and distinctness of pronunciation. There is involved a dual technic—of speech and of voice production—whose independent control and final simultaneous functioning present decided difficulties. The organs of speech (the lips tongue uvula hard and soft palate, teeth and jaw) assist in forming vowels and articulating consonants, acting independently of the vocal organ (the larynx) which produces singing tone without active participation of the speech organs Obviously each technic should be given individual study and practice.

Good vocal diet on cannot be attained without correct attack of tone and the free flowing of the voice to the front of the mouth while it (the tone) rests firmly on the breath at the ribs Hence control of vocal technic is its foundation and the fundamentals of voice production should be well established before work in diction is undertaken Automatic management of the breath which leaves the throat and larynx and the muscles of the mouth entirely free from strain and permits a free forward flow of the voice should have been already gained. The limits of this article prevent detailed discussion of this phase of the subject The possession of such control is taken for granted.

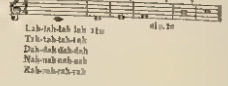
Diction in singing combines the articulation of consonants with various vowel formations To secure distinctness of pronunciation mind and final consonants must be completely articulated to insure good tone quality, vowel formations must be pure not only in attack but also in sustaining the vocal tone A practical study of vocal diction then is a study of consonant articulation of vowel formation and their combination in sustained singing tone. It is with this that this article which is condensed from a series of practical study articles which present in detail the elements of vocal diction with illustrative exercises is concerned. By calling attention to certain fundamentals on which a more exhaustive study can be based it is hoped that a systematic study of this important part of the singer's equipment may be stimulated

Articulation of Consonants

EVERY articulation is a position and action in sequence position brings the organs into contact action separates them with a slight explosion of air in the mouth. The manner of this explosion is of vital importance. It affects not only the articulation of the consonant but also the tone which follows the articulation It should be caused by the *air in the mouth* only, never with action below the larynx. The observant student will discover a decided method on to use breath from the lungs to produce this explosion hence this point should be closely watched in applying the exercises that follow

The consonants most used are *l t d n r g k* art culated by movements of the tip and back of the tongue, *th* produced by a forward and backward swing of the tongue *m v f* the breath vibrating the lips and *z s* (hissing) in which the breath is exploded against the teeth Note that *z* begins while *s* is hissed The first essential is to gain control of the movements of the tongue and the condition of the lips in the articulation of these consonants The exercises illustrate the details of this control. They are used in conjunction with the open vowel *ah* A general rule governing their practice is with the throat open the glottis free from strain the jaw dropped loosely open the consonant should be articulated by the air in the mouth *before* the vowel is sounded but *never separated from it* Observing this rule especially the direction to use only the air in the mouth, will facilitate acquirement of the control desired.

Ex 1

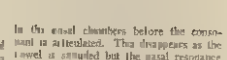


(To save space, the exercises are not carried through the full range. They should be sung as high as can be done without loss of control, the upper tones being approached, if difficulty is met, after repeated practice on lower tones. Low voices may begin on B or B flat.)

In singing *lah tah dah, rah* the tip of the tongue only is used It should be lifted lightly and quickly to the roof of the mouth the tip touching the upper front teeth The explosion drops it as quickly to the floor of the mouth where it should be relaxed until the consonant is repeated Temptation to lift the whole tongue must be overcome *Tah* and *dah* are articulated in the same way but with a slight rise of the front half of the tongue. *Nah* uses the tip of the tongue and causes a vibration in the nasal chambers before the consonant is articulated. This disappears as the vowel is sounded but the nasal resonance continues. There is danger with this consonant of a sudden fall of the whole tongue accompanied by a puff at its base This must not be permitted. *Rah* offers difficulty to some because of the necessity to roll the tip of the tongue To achieve this roll keep the *jaw* free and the tip of the tongue flexible Beware of lung reactions as the air in the mouth is exploded.

Gah and *kah*

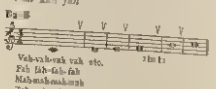
Ex 2



transfer action to the back of the tongue It must be lifted easily without pulling back, as if its action touch the upper back teeth and then dropped to normal position. The tip should remain lightly against the lower front teeth *g* should be soft, almost approximating *y* having no guttural quality There must be no spasmodic jerk or stiffening This is a gymnastic exercise for the back of the tongue leading to a feeling of lightness and freedom that will make singing of high tones much easier *Kah* requires the same treatment but with the lift slightly nearer the middle of the tongue. *Tha* swings the tongue rhythmically forward and back The tip should come between the parted teeth and, as the vowel is sounded, the tongue, with no lifting up or pressing down or muscular contraction swings back giving free emission to the vowel sound

Vah and *fah*

Ex 3

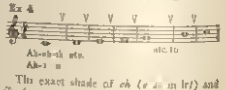


demand release and flexibility of the lips *Fah* brings the lower lip loosely against the upper teeth, vibrating it with an explosive effect *Fah* is produced similarly but with the lower lip farther away from the teeth and the upper lip participating. *Mah* (beginning a syllable or word) brings the lips together and separates them with a puff The practice of these consonants increases release and flexibility of the lips. *Zah* vibrates at the teeth and should be articulated with a distinct buzz, not sound like *s* in *saw* As the open vowel follows the jaw drops but with no push at the root of the tongue.

Every word contains vowel sounds that become the sustained singing tones of the melodic line. These are formed by the shaping of the vocal [illegible] The vowel sound and the tone to be [illegible] its should be concerned as one the true sound of the vowel being mentally [illegible] before the tone is attacked. In other words, the tone should be conceived in the vowel form with which it is to be heard This tends automatically to shape the vocal tube for the true vowel sound, and good attack at both tone and vowel will be more likely to follow Preceding exercises in articulation should give independence between jaw and tongue and control over the tongue itself A coordinated [illegible] of glottic and speech organs should [illegible] be established which will make its participation of the tongue in the following vowel formations more easily consciously.

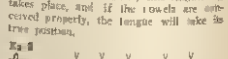
Five vowel sounds, *ah a-e-o-oo* (*ah* as in *father* *a* as in *ate* *e* as in *eat* *o* as in *no* and *oo* as in *do*) are selected for practice These mastered, other vowel sheddings can be acquired [illegible] *Ah* is sung with dropped jaw and [illegible] root a with loose jaw and the d rum [illegible] middle of the tongue) rising slightly [illegible] *e* combines results the same with the [illegible] a little higher *O* rounds the lips, the tongue falling to normal position and no gesture the lips still mute. These [illegible] vowels of tongue, lips and jaw are [illegible] automatically if the vowel be clearly mentalized. The exact shade of the vowel to be sung should be in the mind. The jaw should hang quietly loose the act of the tongue being entirely independent of it. Any tendency to use more of the tongue than is involved in the slightly rising dorsum must be overcome As a preliminary study, the combination *ah-ch-ah* is sung.

Ex 4



The exact shade of *ch* (*e* as in *let*) and *ch* (*i* as in *it*) must be in mind The tongue assists by a slight, very slight, rise of the dorsum for *ch* and a little more for *ch* No other part of the tongue should take part. There may be a pronounced tendency to lengthen both *ch* and *ch* it should be completely overcome. In *ah-e-e* (*i* as in *ate* *e* as in *eat*) this lengthening takes place, and if the vowels are conceived properly, the tongue will take its true position.

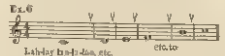
Ex 5



This exercise adds *oh* (*o* as in *flow*) and *ooh* (*oo* as in *do*) to the three previously sung to *oh* the tongue drops lying relaxed on the floor of the mouth the jaw hangs loosely and the lips round out as in a pout. *Oo* calls for the same conditions with the lips still further rounded. Each vowel of the series should be supported by a steady flow of breath from the ribs, following each other with a pure legato The mentalizing of each vowel before it is sung is vital.

Practice in articulation and vowel formation has prepared for the combination of consonants and vowels In the succeeding exercises the consonant should be articulated by air in the mouth before the vowel is sung, the tonal attack of the vowel following the consonant without break.

Ex 6

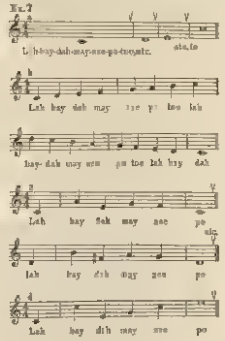


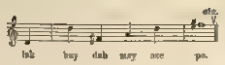
This exercise should be practiced with all the consonants.

Here the consonants *l n d t, d g, v z* (hissing) *t s* and *m* are combined with the vowel sounds *ah-a-e-o-oo* It is not necessary to repeat the comments on manner of singing All that has been said in regard to consonants and vowels is to be applied in singing these combinations

The following exercise

Ex 7





tests the work already done. It should be practiced beginning with different syllables, as *hay-dah-may, dah may nee* and so forth Applying the combination first to single tones then to scale passages, pass on finally to various sized skips. There should be no lifting of the tone off the breath as the skips are sung in the higher register and the vowel quality should remain pure and free from strain No stiffening in the tongue or setting of the jaw should be permitted as consonants are articulated and vowel sounds mentalized as in preceding exercises.

In singing various shades of vowel sounds and of double consonants will be met These demand a flexibility of articulation and control of vanishing sounds before the subject is exhausted. But if the elements, as they have been presented here, are understood and conquered, the rest will follow naturally Something should be said of the connection of words in legato phrases. The divorcing habit of pronouncing the final consonant of a word to begin the succeeding word is responsible for much crude singing Distinct diction calls for the completion of one word before the next is sung, the musical phrase losing nothing of its sustained character In this connection the following suggestions are pertinent. In joining two words in a legato phrase, the first consonant of each word should be joined to the vowel or consonant ending the preceding syllable, but when a word ending with a consonant is followed by one beginning with a vowel the two should be slightly separated.

Finally mechanical practice is not enough. The mind must be actively engaged and the ear discriminatingly alert. Certain points such as the mental conception of vowels being a vital part of the tone (that is, the vowel and the tone creating one sound) and consonants being articulated with the air in the mouth and before the vowel is sounded, must be fully understood and realized in practice. Each of the illustrative exercises should be studied and practiced in detail until these points are mastered If used in this manner this presentation of foundational vocal diction will lead naturally to a more exhaustive treatment

Background

By Frantz Proschowski

ONE of the saddest facts among our singing students today is their lack of realization of the necessity for cultural background in their art. Among so many students, possessors of beautiful voices, why are *artists* so scarce? I believe it is because they are not yet awake to the value the importance, of a knowledge and cultivation of the other arts and sciences Without some seeking further back and forward than the mere present, how can they appreciate their tremendous mission or the magnificence of the achievements that have gone before? No one human can live long enough to experience a world of happenings as it has gone before but up to now no one can have all the beauty in the world within his own soul

And yet one would think this possible if he observed the blindness and dumbness of many of the young music students today —outside of their own particular field. And often they narrow that down to their own particular corner of the field, not voice but *singing* or let us say, some instrument How many of them absorb the beauties of nature, painting, sculpture, architecture or literature or consider their relationships to those around them or to humanity as a whole?

When we think of the true *artists* of the past, we realize that their greatness of soul and understanding the very thing which made them artists, was a realization of the value of this cultural background. Perhaps it is another symptom of our "hurry up and" lack of time disease that our young students are becoming singers—yes—but not *artists* are singing like mocking birds, forgetting the importance of their musical, artistic, cultural and spiritual A B-C's.

May they awake from their deep sleep before it is too late!

(Voice Questions Answered on page 749)

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THE ORGANIST'S ETUDE

Edited for October by

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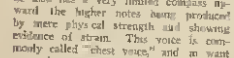
It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

How to Develop Tone in a Boy-Choir

By Edwin Hall Pierce

THE AVERAGE boy's singing voice until improved by intelligent and proper training, has a reedy quality not in itself disagreeable but becoming harsh and squeaky when he sings very loudly. While employing these loud tones he also has a very limited compass upward the higher notes being produced by mere physical strength and showing evidence of strain. This voice is commonly called "chest voice," and in want of a better term, we shall call it so though in point of fact it has little in common with the chest voice of a bass, for instance. It is very like the lowest octave of an oboe, whereas the quality most desirable in the boy-voice is that of the flute, with however a trace of the mellow clarinet quality. This is obtained by attacking moderately high notes with the head-voice (that is the flute-like quality) and working downward from them, carrying the flute quality as far down the scale as possible.

Ex. 1



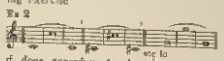
The very first task of the choir master then, is to develop the power of using this flute-quality commonly called "head voice." Some few boys take to it naturally but many cases occur in which it is exceedingly difficult to give them the idea of what is wanted or even to make them believe that they can do it. Any pattern set by a man's voice is far too low in pitch though sometimes a bass who can sing a little falsette (like a Tyrolese yodler) can succeed in giving the boy an idea of what is meant. Even a woman's voice, though it may be in the required compass has a certain full quality totally unlike anything the boy can be expected to produce. Sometimes it is a help to ask the boy to sing some one high note "as much like a clear whistle" as possible.

If a pipe-organ is at hand the choir leader may play first a few notes on the Oboe or the Cornopean, and say "not like that," then play the same using a good eight-foot Flute and say "as much like *that* as you can." But all these ways are necessary only in cases in which one is starting a new boy choir with no already trained boys to rely upon. If there is even *one* boy who has really learned how to sing in this way he can teach the new boy better than the teacher himself can and what's more will enjoy the job. But the directions should always be given in the choir director's presence. The writer has found it immensely helpful to borrow a boy from a choir which he has already had long in training to help set patterns" for the boys of a new choir.

Perhaps that expression "set patterns" needs some explanation. It does not mean that the boy is to sing with the other boys, but that he is, under the choir leader's guidance, to sing each exercise and then let them try to imitate him. Most exercises are sung at various different pitches. Each time a new pitch is taken the boy instructor sings first, and the new boy or boys immediately afterward.

But now for a warning against one-sidedness. When the leader has successfully trained his boys to the use of the head voice, he will find that, if he insists on this absolutely their lower tones (say from middle C up to G or A in the staff) will be weak and devoid of quality. Some choir masters actually fall into this error and their endeavor to make up for it by using as far as possible high pitched tunes. This is a mistake. The better way is to allow a reasonable use of chest-tones on the lower notes but to instruct the boys not to make them unduly powerful and harsh, and to fall into the flute-quality again at a point comparatively low in the ascending scale. As an aid to this the following exercise

Ex. 2

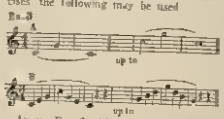


if done according to directions, is very helpful.

This may be carried even higher than the G above the staff with voices of exceptional compass. The low notes may be sung with a light chest tone, about like the quality of a well-voiced "oboe" (this time I refer to the organ-stop not the orchestral instrument). The high notes must be sung with the flute like head voice. There must be absolutely no *portamenti* on the way up but on the way down to the lower note *portamento* will do no harm and may even be encouraged as beneficial. Sometimes it is a help to have the first note lingered down to a *portamento* just before making the upward rise of an octave.

After, or in connection with these exercises the following may be used

Ex. 3



As in Ex. 2, this may sometimes be taken higher. Ex. 3b should be studied also staccato.

For all these exercises the vowel *ah* (pure Italian *a*) may be employed. Some choirmasters favor the syllable *loo* but this is apt to impart a dull, thick pure tone.

Boys must be taught to open their mouths sufficiently to let the tone sail fully but in order to avoid exaggerated grimaces, it is well to combine one's exhortations merely to the propriety of getting the teeth apart. If a boy can be induced to open his mouth wide enough to admit his first and second fingers one above the other, between his teeth his lips will take care of themselves. Any attempts should be discouraged to increase the width of the mouth in opening.

In many cases one may get a vastly improved tone from a boy if he is taught how to raise the soft palate. Very few boys know what that means, and it is not necessary to explain elaborately merely having them yawn and stretch up both arms will do it automatically. While in that position, a pitch is given them—a moderately high note—and they are told to yell it out as loud as they please. But this should not be done more than once or twice at one rehearsal. Used as this way it furnishes a welcome relief and rest, and, in a few days the boys will unconsciously learn the trick of "raising the soft palate" thus gaining in clearness and power of tone.

Peculiar Influence of Discipline on Tone

THE PERSONAL management of a group of boys in a choir is a problem about which whole books might be written and a task which many men should never undertake.

One must understand boy psychology. Boys are not to be treated as babies and on the other hand, neither are they to be expected to be "little gentlemen." They do not mind a certain amount of severity and even harshness but they are keen to resent injustice or favoritism. They cannot at all long at a time and they must be allowed to make a noise occasionally.

In rare cases choirmasters have actually succeeded in intimidating their boys into apparently perfect deportment. They have got that but nothing else. The singing has been dull and lifeless and the tone poor in such cases, too, it is the invariable rule that the best singers are the first to rebel and be up to some unexpected devilitry.

It is certainly true however that good order is necessary especially since the boys are to sing at church services. By long experience the writer has learned to allow the boys at rehearsal occasional short periods of freedom to talk and to make all the noise they please, only requiring them to come to order promptly and completely when order is called. There are many little details in discipline which each individual choir leader must work out, but the object of all of them should be to preserve order to what is the extent is necessary without depressing the boys spirits and making them sulky or frightened, because this will show immediately in their singing. Indeed, I will be lucky if some of them do not fail to sing at all at the proper time.

Those Who Can Sing But Won't

THIS LEADS us to still another problem which often affects the tone of the choir. It is a fact that if a leader has a choir of, say, thirty and half of them are not singing he has a choir of only fifteen as far as tone is concerned—although some sentimental ladies always seem satisfied just to look at the "sweet things, in their little surplices!"

This trouble traced to its source will commonly be found to originate in the rehearsal room. So here the leader must see to it that every boy singing who he should be. If he can't do it he must be inventive and not singing this or that boy should be stopped for a moment for the boy to sing *alone* for a few measures. If he has "lost the place" some time has may show him where it is. He will probably sing very badly, owing to self-consciousness and embarrassment, and the others may laugh at him. This will be punishment enough. So the leader should not "rub it in" by scolding him. As soon as he has made an honest effort to sing, no matter how poorly, the rehearsals should once more proceed as if all had been correct. A few doses of this such treatment sufficient to effect a cure in all but the most obstinate cases. If not, the leader must get rid of the offender as his room is worth more than his company.

Finally the leader should never make long speeches or tell his boys more than they can remember at one time. Nor should he ever forget to praise them when they sing well.

Amen

A clergyman gave out the hymn "I Love to Steal Awhile Away" and the deacon, who led the singing began, "I Love to Steal—" but found he had pitched the tune too high.

Again he began, "I Love to Steal—" but this time it was too low.

Once again he tried, "I Love to Steal—" and ran out of breath.

At this third failure the minister rose to say sympathetically, "Observing our brother's trouble, let us pray."

Abuse of the Sixteen Foot Stops

By Ann O Normys

A REALLY artistic—and intelligent—use of the big pedal voice seems to be a rare thing. In it not the rule that, when you are seated in a church the very windows of the edifice are shaking notably from the vibrations of the organ's bass tones? This might be tolerable and is quite so when there is mass of tone above to compensate and balance, but, alas too often it is heard as the foundation for partially the soft tones of a closed swell organ. To the writer's mind this is the most universally prevailing "vice" among organists and many really good even great organists are guilty.

But the fault is more glaring in these smaller I mean where the organs are of limited capacity in which but one sixteen foot stop is provided. Our little city of ten thousand population may be a typical example. We have four pipe organs built by a builder whose voicings are well and admired by the writer. But in all these organs there is but one pedal stop (other than mechanical) acting on a set of stopped wooden pipes. These this maker calls "bourdon." Our musical author lies define bourdon as a "soft, full and penetrating" voice, but this maker's stop is as a quality that could be described as "full and pervading" and while it is good in the sense in being numerous still cannot properly be termed a soft tone. And this description holds good for almost all the organs with just one pedal stop with which I have ever been familiar—and the big city organist would be astonished to discover how few "small town" organs have more than one pedal stop. Knowing that the manuals are provided with pipes for their entire compass and hearing the sound of the organs under varying conditions—from the choir, from the auditorium and from the outside of the building—are convincing proofs that this maker's idea has been to use the couplers for lighter combinations and seldom to use the big bourdon for other than full organ.

The belief among small town organists that they must constantly use the pedals to secure a bass is almost universal. And few seem to know that the couplers are provided in order to secure with the pedals a *proper balancing bass*. A knowledge of tones in terms of feet is news and they would just as soon link up a sixteen with a two if their perverted taste imagined that it sounded "pretty." To back up their erroneous ideas they will often quote their "teachers" as authority. Do good organists, then so slight the schooling of their pupils?

Popular song has always been the top-soil of musical growth. There is a certain amount of strength in the people's own songs which seems to get [illegible] powers more than personal powers of expression. In Germany where [illegible] tradition was most steadily maintained by professional musicians [illegible] it was one mode. In Bloomfelsen, England and Russia under the [illegible] where there were cultural gaps between the common people and [illegible] musical musicians, the latter were forced to borrow from the former [illegible] basis for their work.—Ruthann Boughton

[illegible] cartoon in the "New Yorker" of March 28, 1931.

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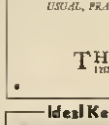

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Training Pupils for Public Appearance

By Frank W. Asper
Organist, Salt Lake City Tabernacle

We, as teachers, are so apt to lose sight of the reason our pupils are studying—that it is for the ultimate purpose of playing for others. We would all get very little enjoyment from our ability to play or sing if we could not impart the enjoyment, for music is beautiful not because it is individual but because it is universal.

Playing for others has a technic all its own, quite as important as training the fingers, ears and mind and many young performers become discouraged and disheartened because their teachers have not taken the pains to give them just this experience.

One of the greatest necessities for a teacher in training properly a student who can perform well is to *appear often publicly himself in order to keep constantly in touch with the performer's point of view.* He should also give the pupil this same experience. The advantages are several among them, first, developing the student in the technic of appearance second, allowing him to serve as a spur to other pupils, third giving him a little of the spirit of competition in his work by knowing that his performance will be compared with others (this must be tactfully done), fourth, displaying through him the results obtained by the teacher which in themselves have no small advertising value.

What if the students do not perform perfectly? They are not expected to for they are only learning. Those who attend, usually being friends and relatives of those taking part, have all their sympathies with the performers.

Often young artists excellently trained, find utterly to hold their audiences because the program is not constructed properly. The alert teacher will teach the student how to build a program aiming constantly for contrasts in style and tone color never having two pieces in succession in the same key never too much major nor too much minor always taking care that the program builds up to a climax and ends there.

Teach the student that individuals differ vastly in their need of preparation and that each is to study himself and find under what conditions he makes the best appearance. Let him find for himself whether he plays best in a moderately warm or in a very warm room. Tell him that his hands may be stiff for days if they get too cold and that that may be overcome by soaking them in very hot water just before he plays. Have him find out from his own experience whether he should practice on the day he plays, and if so, what it should be—technic slow practice or only pieces.

Train him long beforehand always to assume the same position when practicing so that he will do the same thing when he is before others for when one is under the nervous strain of an appearance, the easiest thing to do is that which one does by habit. I have in mind a girl who started her piano concerto an octave too high simply because her teacher had never thought her to sit at a certain place at the piano when she practiced.

It is often a good plan to have the student practice in dress clothes to become accustomed to them. Tell him all the little details of correct dress teach him a proper bow and impress upon him that it cannot be done gracefully without practice, both in private and in public. Be careful of his walk or the stage and see that he sits and stands correctly. The first impression goes half way toward determining success or failure. When the public sees an artist come on the stage with trousers too short and stubbing his toe or scratching his head, it immediately assumes an air of it's formality similar to that of the vaudeville show and is not prepared to hear the dignified and cultural side of the art. Not can it easily be won over let the performance be ever so good.

Whenever two or more pupils are on a program one following the other be sure to have them play pieces of contrasting styles so that one will not have the advantage of seeming to surpass the other.

An excellent plan for teachers to pursue is to have the students of equal grades of advancement meet at the studio on appointed Saturday afternoons. Have each one play the number he has mastered. Then after each piece let the teacher require each student to give one defir to good point on the performance. In this way the teacher finds out how each one will measure up in a performance and stage deportment before others. The pupil gains confidence in his own powers and is right to listen for beauty as the work of others (instead of adopting the pernicious habit of finding all the faults possible). He is taught to seek only the good and benefit by what has been the foundation of true artistry and appreciation.

When Not to Practice

By Arthur A. Schwarz

There is a time when efficient practice is impossible, yet this is just the time when the pupil is admonished to practice. This is the deadly stultifying after-supper period. A hearty meal makes one feel sluggish sleepy and mentally and physically tired. Yet most children are sent to the piano immediately after the evening meal. Such practice is positively detrimental.

Consequently teachers should request their pupils to practice just before or an hour or so after mealtimes. Also they should be told to eat less at meals preceding their music study. There is certainly a very positive connection between diet and study and not the least important is light eating. Pupils accomplish about five times as much and feel a great deal better when they eat lightly before study ing. When teachers question their pupils about their practice periods and warn them against the evils of practicing after meal-time their lessons will be better prepared.

"I know of no aim more noble than that of giving music to one's native language and to one's native country"—Mendelssohn

ORGAN AND CHOIR QUESTIONS
Answered
By Henry S. Fry Mus. Doc.
Fellow of the Royal Academy of Music, London

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Would you help out a much community by giving them the proper method for tuning? I have been asked repeatedly to tune pitch for church services, but as I have only the time to give at one hour I have to hasten to manipulate the different stops and low manuals. The short octaved stops trips and gedts. Please simply what stops to use which manual is set, and what the two lines just printed at left are for, as only one is used at the right.—M. W.

A. We think we can give you some general information about the organ, which may help you. The stops are so made to be used depend on the requirements of the number being played. The Great Organ contains the louder stops and the Swell Organ the softer stops and the Swell Organ contains swell pedals, which control the volume of tone by opening or closing the shutters in front of the pipes. The Great Organ has no swell pedal. It is in the proper pedal the amount of tone will vary according to the position of the pedal. Stops of a size normal pitch 4' are octave higher, 2 are octaves higher, 16 are octave below, 8 are pitch, the final values of the different stops by using them in combination. For general purposes use a combination of 8' stops, such as Open Diapason, Melodia, and Dulciana. Add to 8' stops 4' solo or large Diapason and Octave. Since you have only one Pedal Stop, an Open Diapason 16' you will have to rely on your Great Bourdon Bass 16 with Great in Pedal. Couper [illegible] will effects which will probably be limited to Swell Pedals unless Great Bourdon is also shown. The other stop is probably the treble stop or continuation of the Great Bourdon Bass. The two small "sub pedals" are hollow wooden combinations of stops. Operating them requires the aid of an assistant. Open Diapason Open Diapason, Melodia, and Dulciana. Add to 8' stops 4' solo or large Diapason and Octave. Since you have only one Pedal Stop, an Open Diapason 16' you will have to rely on your Great Bourdon Bass 16 with Great in Pedal. Couper [illegible] will effects which will probably be limited to Swell Pedals unless Great Bourdon is also shown. The other stop is probably the treble stop or continuation of the Great Bourdon Bass. The two small "sub pedals" are hollow wooden combinations of stops. Operating them requires the aid of an assistant. You will find a copy of The Organ, Its Construction and Its Use by Jos. Hutchinson for organ matters.

Q. Is there such a thing as an organ accompaniment to the Lord's Prayer? If so what would you suggest for playing the organ and [illegible] [illegible] "Thy Will Be Done" and "Forever and Ever"?—M. E. H.

A. We do not know of any arrangement for organ of the accompaniments to Prayer of the Messiah. We do not think you need any organ at the Lord's Prayer. Play the Amen and Hallelujah Chorus. Play "Thy Will Be Done" and also feel that if do not get the most effective combination. Use Swell for the Amen and Hallelujah. Play "Forever and Ever

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department A Violinist's Etude in complete outline

Control of the Bow at the Nut

By FELICE DE HORVATH

SO MANY student violinists display lack of control at the frog of the bow and a "gasping for breath" at the moment of change that an article on the management of the bow at this critical point may prove of benefit.

Despite all that has been said about flexible shoulder, elbow and wrist, it is in the fingers themselves that most of the trouble is found. Since the bow is held by the fingers it stands to reason that unless they participate in the general scheme of controlled flexibility the quality of tone which the rest of the arm produces is not transmitted to the strings. The fingers have a difficult part. First they must hold the bow and the stick is heavy. Unless these fingers are exercised they do not become strong enough to carry the weight of the bow and at the same time "give" with the necessary flexibility. An exercise which should be given to pupils as soon as they learn the proper bed positions of the fingers on the bow is that one which Carl Flesch mentions in his admirable treatise "The Art of Violin Playing". It has come to us from Belgium and has been used for a long time by European teachers as an eminently simple but most effective means of obtaining a smooth change.

First let us give attention to a few simple directions as to how to hold the bow. All violin technic has undergone a radical change in the past fifteen years. The low bowing arm has been replaced by the straight line arm. The loose right-angle hold of the bow has given way to the firm first-finger hold obtained by a strong upward turn of the arm. The thumb is on its extreme tip against the rotting out point at the nut of the bow so that the entire top of the thumb may be pressed against the wood of the bow. In order to get the whole surface of the top of the thumb the arm must be turned decidedly inward. The third finger is then brought over the bow until it rests opposite to the thumb. The first finger lies on the stick pressing laterally at the bend of the second and third joints.

Fig. 1

The little finger rests on the bow with its extreme end just touching the stick.

This hold of the bow will give maximum power with minimum effort, but the same position cannot be maintained through both up and down bows. The principle of tone production varies with the direction of the stroke. We must "push" the up bow, we twist or the contrary "pull" the down bow. In the preceding observation the hand is in the correct attitude to push an up stroke. The little finger is straightened out, the hand is well turned inward while the first finger is obviously gripping firmly. When in the immediate vicinity of the frog the fingers should smoothly bend until they are in position

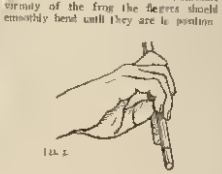


Fig. 2

The hand wrist and fingers are now ready to pull the down bow.

In practicing this motion, the wrist and hand are allowed to drop over the arm of a chair. The fingers when relaxed point directly to the floor while the hand hangs downward from a loose wrist joint. Now the hand is lifted. The wrist *from the chair arm* and each finger is curved as deeply as possible, the knuckles being made to fall into a straight bar. The process should be repeated many times. The student should feel the relaxation of the fingers as he drops the hand. he should feel the definite bending of the joints as he raises the hand.

Next let the student take a pencil in his fingers hold it as though it were a bow and go through the exercise of straightening and bending the fingers. At first the little fingers will slip off but with practice all will soon be kept in absolute position on the bow (or pencil) yet have complete command of the change in finger position.

After this motion becomes easy with a pencil the student should take his bow and try it. He will find it very heavy and awkward at first, but let him persevere. The muscles become accustomed to it in a surprisingly short time. Now let him point the bow up toward the floor and make the finger change from point to up to the arc and do likewise. Hardest of all it is to hold the bow parallel—the same position in which one will eventually bow and—get perfect control of the stick while making "imaginary" strokes hovering just over the surface of the strings. Not until the violinist has a control that prohibits any slipping from his fingers will he be able to manage the change so that it will make that smooth liquid glide from the up bow into the down, so desirable a part of the first rate violinist's equipment.

After much preliminary practice the student is now ready to apply the stroke to his strings. Let him place the bow on the A string near the middle and start up bow. In order to *pull* the bow his fingers take the position illustrated 1. As he nears the frog very slowly and gradually he stops the upward motion then from the shoulder and replaces it by the bending of the fingers. This bending continues the up motion of the stick for at least two inches, and the flexible wrist is automatically lowered till, when the fingers have been bent as much as possible, the bow will have been pushed up to the nut, the wrist will have flattened itself and all in readiness to *pull* the bow. The student must watch particularly for these things. First, the actual bending and relaxing of the fingers. The greatest care must be given the bow *left to right* in order to push it right on the string at the moment of bending the fingers. Third, one must discover the psychological moment at which to begin making the change so that the finger motion will be complete when the bow exactly reaches the nut.

In spite of this lengthy word explanation it is a very simple bow motion and, taken in connection with a good, flexible wrist and forearm, will lead to a change that is practically unfelt. Much time should be spent in bowing just over the strings, never allowing the bow to touch. If the muscles are strong enough in supporting the bow in this way the difficult doing this make a slow gradual change, the student will find that he has a proceedingly good control of the bow when he finally gets it to the strings. This is worth striving for. Many people with excellent tone in other parts of the bow lamentable lack of control at the nut, and their playing is left all over short tones at the end of the bow giving a restless hurried effect, while their tone has a rasping and distressing to the fastidious ear.

Another convenient standard for measuring the progress of the amateur player is his ability to play scales and arpeggios. If he can play only two-octave major scales this year and next year can play them over three octaves then there is an obvious progress marked. Definite higher goals may be established when all scales can be played major and minor when chromatics can be performed in three octaves, and when scales in thirds sixths and octaves can be performed with slurred bows. Such steps as these do not merely signify the learning of a fresh fingering but the definite improvement of the whole technic.

Measuring Progress

By SID G. HEDGES

BY USING the same curriculum of studies for almost all of his pupils the violin teacher will come to know the course so well that he will be forewarned of probable dangers and likely errors.

Besides, this gives the teacher a standard of measurement. Supposing the average time taken to get through a particular book of studies is twelve months if two pupils take respectively eight and eighteen months the teacher has a really sound basis on which to judge their capacities.

To point out to a pupil that he is lagging behind the average time table is often a sure way to encourage him to increased efforts. This is especially so when the delinquent knows fellow pupils and is reminded of the dates and figures of their achievements.

The teacher is always wise to encourage his pupils to a happy *camaraderie* and to give them opportunities for friendly rivalries.

When two pupils happen to have begun on the same book of studies in the same week astonishing contests may be started. In such circumstances both students will naturally work at high pressure and so will accomplish much more than when such a stimulating stage is not present.

Though it is not advisable to make rigid determinations to get through a certain amount of new work within a given time, yet it is wise to settle some rule that will insure constant progress.

Whatever the condition of one's ability and technic there is always room for advancement. Even the most accomplished player does not rest. Pachmann were declared that he never performed a piece in public until he had played it over from six to seven thousand times. The violinist, at that rate will not be likely to acquire a repertoire too large and unwieldy even if he gives his whole time to mastering solos.

Any student will do well to fix clear

aims before him. This will help to prove my vibrato or I will [illegible] more of the Standard Overtures in [illegible]. Then at the end of the year he may look back and measure his progress.

The scrutiny of ones ability is often an encouragement and an antidote against a fit of the blues. To look back and say—"Twelve months ago I could not have touched that *up crotch* passage, and now it goes well" is bound to have a cheering effect.

But the surest method of measuring progress is by doing sight-reading, for this shows up clearly the level of one's general ability.

When Must I Use the Fourth Finger?

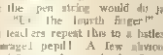
By ROB ROY PEERY

THE YOUNG violin student is often perplexed regarding the use of that bother some and unmanageable fourth finger when the open string would do just as well. "Use the fourth finger!" How often teachers repeat this to a listless and discouraged pupil! A few obvious but very definite rules might be formulated which the young pupil can reason out for himself.

A number of violin methods that do not introduce the fourth finger until the hand position is reasonably secure often prove advantageous, especially in those with small hands.

In the first place let the student understand that the fourth finger is a *help* rather than a hindrance! The following four notes

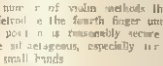
Ex. 1



when played in separate bows, are typical of a case where the fourth finger is always right.

If another other hand the notes are written as [illegible] example

Ex. 2

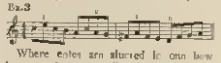


the open string is not only permissible but much more easily played.

From the foregoing a rule might be set down namely *if the note following the I with finger four is on the same string use the fourth finger, if not use the open string.*

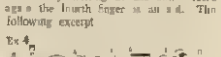
A further example from Kayser Op 20 No. 1, will illustrate this clearly

Ex. 3



Where notes are slurred it can bow however, it is generally advisable to play each bow on one string and thus avoid unnecessary shifting of the bow. Here again the fourth finger is an aid. The following excerpt

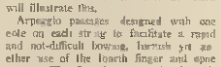
Ex. 4



from the well-known *Romance* of Alard will illustrate this.

Arpeggio passages designed with one note on each string to facilitate a rapid and not-difficult bowing, furnish yet another use of the fourth finger and open string. The fingering given in the following measure

Ex. 5



from No. 10 of Kayser's Op 20 simplifies the bowing of the passage to a great extent.

The Heart of Ysaye

By ROBERT BRAINE

HERE in the United States we do not take our great composers and instrumentalists as seriously as do the people of Europe. There a really great musician is a national hero in the country of his birth. He is considered in the same light as we consider a president, a great general an eminent statesman a great inventor or a famous orator.

In Belgium, the country of his birth Eugene Ysaye the world famous violinist, news of whose death was recently published, was such a national hero and his career and life history will long be treasured as a bright star in the artistic of the nation.

The entire nation mourned his death and a stately monument will arise to mark his genius. A cablegram from Brussels says "The heart of the late Eugene Ysaye master violinist, will be presented to the city of Liège (Belgium) by his children. It was announced today. His musical library and studio will also go to Liège his birthplace."

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Mustegan—The name of your violin does not seem to be recorded in any of the works on old Italian violin makers. Write to some of the dealers in the violins of Chicago, Illinois, Tom Stetson. Possibly they can tell you.

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D. A.—A great many violins with carved heads of animals, men, women, and so forth, instead of the regularities scroll, are made in the Mittenwald region in Germany. Such violins can be obtained from many large music dealers. 2.—Only your description the violin you inquire about is no institution Stradivarius. I am afraid no impartial to say who the maker was. Perhaps you will be more on the label. The great violin makers rarely used inside labels instead of scrolls.

Buying a Bow

P. B.—Indeed is its attributions. The Strunz school undertake to recommend any certain makers of violins and bows. However, the top makers you mentioned are the most sought high in the trade and have made special bows. You could get a good bow made by any of these makers. However, any good violinist is quite able to pick one at the you if possible as bows, even at the piano grade are offered at the same price often the case of the Strunz.

Spanish Makers

A. Y.—As a start in violin making, you might send for the Hill book. The Violin and How to Make It by Hill, masters of the instrument. 2.—Tonk Brothers Company South Salina, Chicago, Illinois carry a large line of tools and materials for violin making. 3.—There is no Spanish violin maker. Spain makes violins of Stradivarius Spain in the seventeenth century but antiquities do not give the name of the antiquities. There were no doubt a number of Stradivarius, but I do not know of any of them. The Museum of Spanish museum also worked during the time of the Cremona masters, so he surely limited.

Albani Violins.

B. (—The name of least seven violin makers named Albani and your letter falls to state which one made your violin. Albani violins with title says of Matthias Albani who was the most noted maker of the Brescian violin makers Bosch, 1640-1700. He was a pupil of Gasparo Bertolotti and made very high class violins but, in many cases, one readily is mistaken for Tremonese work. His father Matthias Albani, Sr., also made an original violin maker who made violins resembling those of Jacobus Stainer. The labels of the former read: Matthias Albanus Fecit Bulzani in Tyrol (Bulzano is where the door is glass). There are many Albani's.

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VIOLIN QUESTIONS
Answered
By Robert Braine

An question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the work addressed to the Violinists Etude consists of written descriptions, photographs and labels of old violins. On the basis of these the only way to tell them if the violins are genuine and thirty years. We expect to say that it is impossible. The actual fact, must be considered. The great majority of labels in violins are counterfeits and give no indication of the real maker. If I drive the inquiry I suggest consult the violin to take a well-known expert or dealer in such instruments. The addresses of such experts can be obtained from the advertising columns of the Etude and other musical publications.)

with reputable labels, so you will have to have your violin examined by an expert to see whether or not it is genuine. These labels are easily in place according to quality. I have two listed by leading dealers, one at $750 and one at $1,000.

What Is There to Do?

W. M. Jr.—The Question and Answer department is made up exclusively of answers to reply to questions sent in by Etude subscribers. Many letters says "If people who write to me are interested in the study of their violins here for more important matter of how to play them. This is quite true, but as the public changes the figure, our only commercial means is the Mail Bag. Mark Twain's concerning the weather there does not seem to be anything that can be done about it.

Tuneriding

D. R.—Is not think that the tuneriding which you do will injure your fingers in the least for violin playing. Personally I have used the tuneriding all my life for a recreation and for literary work, and have never noticed any bad effects so far as my violin playing has been concerned. I prefer to violin the tuneriding rather than the violin to the fingers.

Question of Violin Music.

D. M.—Grading of violin music does not depend entirely on the positions. Treat is. If a piece is marked Grade 4 it is not necessary that the piece must be confined to the first five positions in the violin. Grading is thus according. The general difficulty of a composition. One piece which does not go above the third position, may be more difficult than another which has passages in the 5th and 6th positions. A piece in the grade of Kreutzer's Studies, or Dancla's Studies, or Rode's Studies, or Kayser's Studies, or Fiorillo

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The Philharmonic Symphony Society

(Continued from page 706)

Bergmann the Revolutionary

"BERGMANN was rushing if not dashing, says Hunecker. "His temperament was fiery, sound his musicianship. Bergmann's far ranging ambition and curiosity prompted him to expense the cause the revolutionaries Berlioz Wagner and Liszt." It was he who brought out the *Overture* to "Tannhauser" and, in 1857 the *Prelude* to Lohengrin in 1863, the *Overture* to "The Flying Dutchman" and in 1866, the *Prelude* to "Tristan and Isolde," only one year after the first performance at Munich.

In 1876 however, his long term of office was brought to an end. "Mr Mrtska, his faithful lieutenant for many years" became the temporary conductor and "at the end of the season the Society found itself without a conductor and popular interest in it at a low ebb."

There were two chief reasons for the wane in popularity. One was the attitude of the public toward some of the new features of management—the feeling that too much "Music of the Future" was put on the programs and that the Society was sacrificing its early ideals for the newer aim of money making. The other reason was found in the great success of the symphony concerts of Theodore Thomas.

Thomas Policy

"THOMAS, a remarkable individual, had been playing under Bergmann and in conjunction with William Mason, been leader and program maker of the Mason Thomas Quartette and had conducted various orchestral organizations. Now the Brooklyn Philharmonic had appointed him to conduct its concerts, and from those experiences he, the triumphant enterprise, of organizing and conducting an independent of his own was for him, only the logical next step. His deal differed in two ways from that of the New York Philharmonic. He's plays were to devote themselves exclusively to his symphony concerts and his programs were to be so arranged, so adroitly fortifying a forbidding "symphony" with popular favorites that he would be sure that the public would come to his concerts and would gradually learn to endure, at least the symphonic numbers. Once that step was certain he had no fears as to the gradual growth of the ability to enjoy the symphony.

His experience proved that he had measured correctly the capacity of his public. Mr Thomas" says Krehbiel, "displeased the ranks of the Society of many of its best players. His steady maintenance of a band for his concerts only gave him a great advantage over the Philharmonic Society and its attractiveness and fresh arts of his programs endeared many of the Philharmonic's subscribers from their old allegiance.

After much consideration of its problems the Society engaged Dr Leopold Damrosch as conductor. He entered upon his duties with extraordinary zeal, to quote Mr Krehbiel, "and his one term in the office of conductor is a memorable one in the artistic history of the Society but the people still withheld their smiles. There was but one solution of the problem, which was to end the rivalry between the two organizations."

Where all Virtuosi Congregated

"TO CONTINUE with James Huneker, "it is no exaggeration to state that Theodore Thomas did more for orchestral music in North America than any previous conductor. His influence was profound and far reaching. His was a household name wherever a love of good music was to be found. He literally formulated and controlled musical taste the length and breadth of the land. He was the arbiter of our musical destinies and sometimes he played the tyrant. His personal impress on the performances of the Society was noteworthy. He could not be said to have formed its tradition in interpretation, for Bergmann had preceded him. But he moulded the younger men some of whom are now mature members of the organization (1917).

"A relentless drill master, gifted by nature cultivated by experience with almost miraculous hearing and an ear that heard pitch fingers and any trick that Artur Bernard had the highest musical standard at the Society been raised such a pitch. Survey of attack brilliant tone, temperamental energy, were all to be heard, in proportion with tonal purity and balance above all a music of foundational quality that made and still makes the performances of this or that a repute in an age of superlative orchestral playing.

"Mr Thomas was called in his programs as was never any leader preceding him. He literally formulated for us how to listen to beautiful music. Each to Richard Strauss (the modern) had that composer's Symphonia (Heroica) The labors of the Society transformed observed in Europe. That such music should be heard in our barbarous land [illegible] Charles Baudelaire phrased it was strange indeed."

With the exception of a season, during which Nuendorff had [illegible] Theodore Thomas conducted the [illegible] Where he remained to Chicago [illegible] Seidl succeeded him.

A Taste of Wagner

"WAGNER and Liszt were [illegible] gods" writes Krehbiel. Bergmann had begun a virtual fight for Wagner and as great a labor of love for Liszt. The notable programs of Leopold Damrosch who gave forty [illegible] from "Der Ring des Nibelungen" in the [illegible] year that the Bayreuth Festival. The [illegible] was opened with those same operas and the decided effort to present the [illegible] music to the public. And when Seidl came, he followed the same paths. He had been trained in the Liszt Wagner school. He was all very Hungarian temperament and his Beethoven readings were venerable home truths. When he [illegible] the Fifth and Seventh symphonies narrative subscribers sat up and took notice" says Krehbiel. "Battles in the Wagner fought by the music critics. That love for melody prolonged to give one [illegible] in the Fifth Symphony was a great offense. Today the Seidl reading is a commonplace." But he brought to [illegible] enthusiasm and the more spacious music of Wagner Liszt and Tchaikovsky.

Upon the sudden death of Seidl Frank van der Stucken conducted for a time. In 1898 Emil Paur was [illegible] to direct and won many friends [illegible] forceful personality and brilliant [illegible] 1909 Walter Damrosch son of Leopold Damrosch who had conducted in 1876 held the baton. His cultivated taste was [illegible] the most striking traits of his [illegible] directing of this famous association.

For several years following the Society invited world famous conductors to make brief visits thus giving its subscribers the opportunity of becoming acquainted with many personal traits and methods. Edouard Colonne, Gustav F. Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, W. Safonoff, Richard Strauss, Willem Mengelberg, Max Fiedler and others represented eight different countries. Safonoff

(Continued on page 750)

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A Musical Game of "Composers"

By F. L. HANSON

YOUNGSTERS will spend hours playing "Authors." One can make an interesting musical game similar to this. Backs of old tickets may be used as blank ticket cards which can be bought at the post shops for thirty cents a hundred or in lesser lots. Ten groups are required of four cards each, the lettering thus going up to and including the letter J.

Some old magazines must need be hunted up and four small pictures (alike if possible) of each of the composers be set out. Old Etudes will be a fruitful source of information. The November issue, 1928 has on page 814 such a group of suitable pictures as also did the February issue of the same year page 98.

Other magazines may produce full page ads for talking-machines illustrated with similar small pictures of great composers. Of course if one does not have access to such magazines one could buy Fairy pictures and still have an inexpensive game.

After this cutting out of pictures paste them on the cards as the cards. Pictures of Beethoven should be put on four cards, each having the same letter name, "A," for instance four of Schubert as "B" cards and so on. Make a list of three compositions of each composer. Take again the cards lettered "A." Upon one of these cards print or type "Beethoven" under the letter name of the cards and over the picture. Under the picture print the names of the three compositions. Upon each successive card put the name of one of the compositions over the picture and the composer's name and the other two compositions under it. Proceed in this way with the other two cards of the same letter-name, a different word however, being chosen in each instance to be placed at the top. Thus the same words are used on each card of the group but in different arrangement.

Proceed in like manner with the other letter groups using a certain composer name picture and compositions for each letter group.

The game calls for from three to six players. Each group of four similar cards (alike as to lettered name and interest) is called a "book." The cards should be shuffled and dealt one at a time to the players each having an equal number or as nearly so as possible. Each person arranges his cards according to "books" or letters.

The player at the left of the dealer begins the game by calling from any other player for a card he needs to help him complete a "book." If the person called upon has the card he must give it to the caller who may then repeat the process of inquiring for a card. When a card he has asked for is not in the possessor of the person to whom the question was directed he turn is up and the next person on the left calls. So the game proceeds until all the cards have been formed into "books." The person having the most "books" wins the game.

Treasure Hunt

By MARIE STONE

A FUN game with which to open a music party is "Treasure Hunt." For this game draw on small slips of paper various music signs such as notes rests holds and flats. Draw only one sign on each slip and have five or more slips for every guest present.

Prepare the papers and hide them before the guests arrive, window casements picture frames and vases providing good hiding places.

Allow so many minutes for the hunt and then have each person write on a larger piece of paper the names of the signs he or she has found. Award the prize to the one who has found the greatest number and named them properly.

For children use only simple music characters but for older people write the names of well known composers or the slips leaving the players tell or what respect they are best known and what nationality or what school of music they represent.

Hunting for the slips breaks up the formality of the party and the naming of the signs acts as a review for the players.

The Piano Then and Now

By G. A. SELWYN

TODAY the piano has a compass of more than seven octaves but H. E. Krehbiel reminds us that this has not always been so. The quotation is from "How to Listen to Music."

"In Beethoven's day the pianoforte was still a feeble instrument compared with the grand of to-day. Its capacities were but beginning to be appreciated. Beethoven had to seek and invent effects which now are known to every amateur. The instrument which the English manufacturer Broadwood presented to him in 1817 had a compass of six octaves and was a whole octave wider in range than Mozart's pianoforte. In 1793 Clementi extended the keyboard to five and a half octaves six and a half octaves were reached in 1811 and seven in 1851. Since 1851 three notes have been added without material improvement to the instrument. This extension of compass however is far from being the most important improvement since the classic period. The growth in power, sonority and tonal brilliance has been much more marked, and of it Liszt made striking use.

"The orchestra is the highest form of music and expresses the religious thought which is the foundation of all good government. In religious thought there is the one adequate remedy for the evils which beset society. It teaches respect for the nations laws, duty toward parents neighbors and teachers and reverence toward God. The virtues of charity humanity and serv ce cannot except one who regularly partakes in the rendition of fine musical works and the lessons toward the literary the scientific the aesthetic the ethical the cultural the religious which exist in all to a greater or lesser degree will find their fullest possible development.
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(Continued from page 707)

instruments during the regular beginners' periods. In a like manner the music library for both the grades and the high school can be kept in one place. Some times it will be found possible to use in the grade band music which the high school group has outgrown.

By having control even the beginners' classes the start teacher can keep to a fair standard the instrumentation of his grade school band. If the school owns all of the music, as is advisable when possible each piece should be stamped with the school stamp. Music lost or destroyed by the students should be paid for or replaced by them. It is well to change the instrumentation books for the grade band at least once a year. This procedure gives variety to the pupils who remain from the previous year and also permits the introduction of new material. In this way the student has been a member of the band for three years, he will have acquired at least three band books.

Musical Jargon of the Radio

(Continued from page 696)

The march will generally consist of two distinct elements—the *Intro* and *March* themes and a *Trio* of which the melody will be flowing and more subdued. There will be usually an *Introduction* or *Fanfare*, and there may be a *Coda*. In the more elaborate marches a contrasting second theme may be introduced between the *Intro* and *Theme* and the *Trio*. The tempo is generally about ♩ (♩) in ex[illegible] measure)=108 to 120

The march may be in double measure, compound time (6 eighths) minuet or in *alla breve* time. The latter is most often in the type known as the *"grand march for triumphal or festival* march, such as the *Tannhauser March* the *Bridal March* of Mendelssohn and the *Coronation March* from Meyerbeer's "Le Prophete" which are more sedate, and dignified than the military march, with ♩ = 60 to 76 as about the usual rate of speed. It appears also in the Sousa type of *Military March*.

The *Funeral March* is an exception in that it usually has four slow beats (about ♩ = 56)—or steps, to the measure.

* * * *

Masque A rather spectacular drama of a somewhat mythical or legendary character performed on the stage to the accompaniment of music and with the assistance of the ballet.

Mass (Latin Missa, Italian Messa, German Messe—say Italian Mass, mes-sah) The musical service music of the celebration of the Lord's Supper or Eucharist, generally applied in this to not limited to, the service of the Roman Catholic Church. It consists of five distinct parts: the *Kyrie Eleison* the *Gloria* the *Credo* the *Sanctus* the *Benedictus* and the *Agnus Dei* with its added *Dona Nobis Pacem*. With the almost limitless variety of emotional content of this great sacred themes what wonder that all great composers have devoted their finest inspiration.

* * * *

Matinata (Italian, mat-ee-nah-tah) A morning song or [illegible]

* * * *

Matins (1) The first [illegible] Canonical Hours. For a full [illegible] the great *Responds of the Gregorian* "repertory" and man[illegible] the [illegible] that collection.

(2) The hymns and [illegible] of the early morning service.

* * * *

(Music lovers and radio fans who follow this monthly article will find it of a kind of illuminating [illegible] musical appreciation which will [illegible] strongly to the joys of "listening".)

MASTER DISCS

(Continued from page 702)

two lovers. Their love song follows. At the end the lovers vanish in an orchestral storm.

Although Albert Coates conducts the London Symphony Orchestra in a vivid and vital performance of this work (Victor discs 11802-02) we do not feel that he does complete justice to the poetic tenderness of the middle section.

Strauss Recordings

AFTER reviewing the setting of Richard Strauss' Suite, "Burger als Edelmann" we believed no more would be necessary to be said, but now that Victor has come along with all our M 101, the subject is reopened. The complete suite is here on four discs played by the Vienna Philharmonic Orchestra under the direction of Clemens Krauss who to our way of thinking gives a honeyed decision performance of this obviously manufactured music. That Strauss is ingenious no one will deny. Yet ingenuity does not make up for a lack of inspiration. The Victor set is a good one without being an outstanding one. It is a pity that the piano which plays a delicate and vital part in Strauss' instrumentation cannot be heard in this recording in the first movement. It is not heard any too frequently in the latter. The other recordings were considerably better from this standpoint.

Johann Strauss, universally known as the Waltz King, has been liberally represented on records but never in an album such as that issued by Victor's G 15. This was an original and interesting idea which deserves a better execution than it has received. The album gives us a group of five waltzes which unevenly represent the sparkling genius of this composer. Those, however, stand out worthy of our attention: they are *Thousand and One Nights*, *Artist's Life* and *Village Swallows*, all of them played by the Vienna Philharmonic Orchestra.

Brunswick brings us a particularly interesting recording in that it is the last movement from Dvořák's "Symphony on a Mountain Air". There is masterly, rare precision and a ragged nostalgia to this music which places it indelibly in our consciousness. It is exceptionally well played by the Lamoureux Orchestra under Albert Wolff with Mlle. Darre at the piano and the recording is brilliant and lifelike (Brunswick disc 90126).

VOICE QUESTIONS Answered

By FREDERICK W. WODELL

(THE ETUDE has received the following inquiries upon vocal matters and has requested Mr. Frederick W. Wodell, well known voice teacher and singer to answer them.)

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Q I am a young [illegible] who is now finding difficulty in singing. I am troubled to know whether I should resume my beginners in order to establish maintained tones in first octave and thereby develop the position of sustaining tones for several years to come.

A. Not at that age an effort whatever can be made to start a tone of a quality agreeable and different than. Extremely bass [illegible] is trying to an approximation by the [illegible] of tone-quality [illegible] to be done [illegible] of any sort in [illegible] the pupil is able in small [illegible] quality. [illegible] quality for years than a few [illegible] tones are not for him. Two-tone scales [illegible] and [illegible] the beginner can exhibit a tone [illegible] than he can give upon any other [illegible] Experimentation will [illegible] effects with short tones, and [illegible] managing pitch changes [illegible] another [illegible] experienced [illegible]. With some pupils it [illegible] holding a tone means holding [illegible] apparatus in the diaphragm of the [illegible] For such short tones as can [illegible] scale and chord passages [illegible] and then downward, or [illegible] the easiest pitches and [illegible] [illegible] in real study. No one [illegible] alike in their vocal pitch [illegible] natural treatment. The pitch [illegible] the speaking voice may be the [illegible] of the pitch [illegible] the varying needs of the pupil [illegible] "art" of teaching as well [illegible] singing.

Singing Sharp

Q I [illegible] a pupil a ten-year-old boy [illegible] sharps. Mr. Mellish [illegible] I may take they at A? [illegible] and seventh eighth fourths and [illegible] intonement he sings them for [illegible] Talk to a youngsterritory [illegible] Fourth he sings [illegible] pitch. Takes he put into this [illegible] that I can say to of any [illegible] pitch. Takes he sings [illegible] perfect in [illegible] What could you [illegible]

A. [illegible] one sure that this boy is "sharp" [illegible] he can rightly distinguish [illegible] in other voices, and intonation [illegible] Those fifths are a good thing [illegible] relying to the [illegible] (or least) [illegible] brings rightly into the vocal [illegible] He is reasonably "tuning" [illegible] pitch than the one required [illegible] pitch. [illegible] relaxing exercises for [illegible] and body generally, get his [illegible] and concentrate upon the [illegible] tone. Let him to experience [illegible] a pretty tone and making the [illegible]

Material for Four Years

Q [illegible] suggestions as to [illegible] a four-year vocal course for [illegible]

A. Graded material for work on breath control [illegible] Dressler all the parts of the voice. Their [illegible] direction [illegible] out of the line of resonance [illegible] The power of solid tone [illegible] exercises can be found within the [illegible] following books: "Self Help for Singers" by Frederick W. Wodell. The Art of Singing" William Shakespeare.

Graded vocalized material for use with the vowel in the shape of scales, arpeggios, ornaments and sustained tones, and special exercises with words, in several languages, enough for the whole four-year period, if it is carefully covered, can be found in 100 Master Exercises, compiled from the works of great teachers by Alexander Heinemann.

For first year vocalises, to be used with vowels, or with syllables, or both as the teacher may determine, nothing can exceed in usefulness the following "Eight-measure Vocalises," by Stelzer.

These are carefully graded, uniformly good in character and skillfully written by a thoroughly musician and clever vocal teacher. They are published in four separate parts, but the various classes of voices. Same [illegible] with in unit No. 36 during [illegible] first year.

For further material the following graded sets of vocalises are for each year at study and practice: [illegible] for every class of voice, may be used. Miniaturpieces of Vocalises, [illegible] edited by Max Bohlmann, or "The Art of Vocalization," edit ed by E. Marter.

The Cherished Legato

Q I am having difficulty with one of my [illegible] pupils in regard to the singing of a song. I look this lesson who recently gave a recital before our Women's Music Club. The singer is musically unsophisticated, only [illegible] in the world and practically brought up on [illegible] straight the tone [illegible] employed [illegible] on the smoother style. I look to the middle tone as [illegible] a metronome for a model in the way of good singing. My young man was filled with admiration of the Sarjeant work and since then [illegible] I color the style of [illegible] by not exhausting the last [illegible] I [illegible] to show him that his gentleman [illegible] the legato unnecessarily for the sake of special individuality, and "chucked" many [illegible] in which I [illegible] to see with no [illegible] and "dramatic" effect. What would you suggest?

A. Evidently your pupil is of the younger generation which finds unusual [illegible] from formal generations for their elders and teachers. Tell him that "All is not gold that glitters" that not every professional singer lacking from a large city or [illegible] "Grand Opera" in necessity a safe model to follow for time production in style in delivery. The distinguishing characteristic of artistic singing, as contrasted with speech, is the exhibition of the sustaining of beautiful tones with smoothness, and the very close connection of tone on different pitches and syllables (the legato). On the contrary, the speaker chooses his own pitches and rhythm as long as [illegible] pitch. Mar is the model of all so to the legato question. No speaker wishes to be accused of using a sing-song delivery.

The New York Recitalist was evidently one of those amateur persons with whom the "third" [illegible] and "singing" [illegible] necessary [illegible]. This after all is a somewhat refreshing change from the too common [illegible] of all ages of making "tone" their key [illegible], and failing to bring out the words with clearness and meaning. Show him that the words can be pronounced with distinctness, [illegible] and tone relaxing and at the same time the flow of the stream of tone be preserved. This is a soul and higher form of art than that of the public speaker. Demonstrate to him by your own singing that either sing "sings" (vocal) and closely connects to him while pronouncing distinctly so one does something that which may be very good of its kind but positively is not "singing."

History Cards

By GLADYS M. STEIN

ONE way to interest children's music clubs in the life stories of the great composers is to write the story in short sections each section on a small card.

> JOHANN SEBASTIAN BACH
> was born at Eisenach, Prussia,
> on March 21 1685

Shuffle the cards and pass them out to the different pupils who have meanwhile seated themselves in a circle, allowing each child thirty seconds to study a card before passing it on to his neighbor.

When each card has passed completely around the circle, give the pupils a chance to tell or write the story. This is hard to do because since the cards were mixed the pupils have to sort and arrange the varied information in their minds before telling it.

The biographies on the reverse side of the Reward Cards (published by musical publishing houses) are suitable for the game, and the winner may be given a card as a prize.

Young pupils enjoy the game and when the winner receives the card they will insist on reading and looking at it. The knowledge thus gain helps them in both their music and school work.

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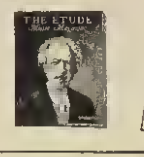

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The Philharmonic-Symphony Society

(Continued from page 746)

a Russian conductor "of audacious methods" followed, and in 1906 Mahler came to conduct. He reduced the number of players from one hundred and twenty-five to one hundred, and with his thorough discipline brought the orchestra to a high state of finish. Sibelius and Stravinsky succeeded him.

The New York Symphony Society

IN 1878 Leopold Damrosch had organized a Society called the New York Symphony Society, and this Society as well as the Philharmonic under Thomas had been energetic in producing the newest compositions which appeared in Europe, often, indeed, receiving manuscript copies of this new music. In 1885, at the death of Leopold Damrosch, his son, Walter, succeeded him. This organization continued to give concerts until 1903 (except for one year when Damrosch devoted himself to composition) and the year 1902 when he conducted the Philharmonic. In 1903 he organized the New York Symphony Orchestra, on a cooperative basis but in 1905 this was found to be unsatisfactory and the concerts were resumed with the old form of organization in which all financial responsibilities were assumed by the guarantors, and the Symphony Society of New York" functioned as it in early days. For one season Felix Weingartner alternated with Damrosch in conducting.

It was the custom of this orchestra to make tours to many cities and towns and in 1920, Mr. Damrosch made an extended tour of Europe with his orchestra. The New York Symphony Society at this time was giving twenty-eight concerts in New York during the regular season besides summer concerts.

In 1928-1929 it was found expedient to combine the two orchestras into one large body of players, under the leadership of three or four visiting conductors and this arrangement remains in force at the present time.

Membership Ruling

WHEN THE Philharmonic Society was founded, there were Actual Members (numbering seventy) and Associate Members (professors of music). The Associate Members were to be admitted to rehearsals and concerts and to be preferred for actual membership in case of vacancies. If members were absent from concerts or rehearsals they were subject to fines. Each actual member was to receive at least twenty-five dollars for each season and the necessary rehearsals, and as much more as the surplus funds will allow according to the discretion of the Government."

In the first season the members themselves contributed one third of the money received from subscriptions and the sale of tickets. In the second season Associate Members all professional, were admitted to the Society and in the seventh season the list of Associates had grown to one hundred and thirty-three, all professionals and amateurs being included. On this list appeared for the first time the names of women. There were nineteen of them, and their coming eventually worked a great revolution in the affairs of the Society.

The generosity of such men as H. C. Quar, R. Ogden Doremus, John Hallgarten, Joseph N. Drexel, Joseph Pulitzer, and, among the women, Mrs. Francis G. Shaw and Mrs. G. R. Sheldon, came to the assistance of the Society at critical moments and made its future possible.

The growth of the institution in recent years, both in artistic accomplishment and in physical expansion, is due primarily to the activity and generosity of the Board of Directors, of whom Clarence H. Mackay is chairman.

Today there are one hundred and twelve regular members and frequently as many as twenty extra players are engaged for performances of works requiring auxiliary players.

The players now have a fixed salary and an energetic committee is in charge of a pension fund.

Not only has the large annual deficit been met through the efforts of the boards, but through them the orchestra has been able to play to audiences outside of New York, appearing regularly in Philadelphia, Washington, Pittsburgh and Baltimore. It also offers a large number of free school assigns each year to gifted school children.

The Orchestral Season

THE SEASON of the Philharmonic-Symphony now lasts from October to the end of April. For the past twelve years the orchestra has rehearsed for eight weeks of out-of-door symphonic music at the Stadium of the College of the City of New York.

Other famous names of conductors who have been associated with the Philharmonic in recent years are Wilhelm Furtwangler, Clemens Krauss, Sir Thomas Beecham, Erich Kleiber, Bruno Walter, Mario Lorenzo Stokowski, Arturo Toscanini.

In 1930, the orchestra under Toscanini, made a pilgrimage to Europe in the cause of international artistic understanding and appreciation. This tour was a landmark in the history of the institution. It played twenty-three concerts in fifteen cities, in nine countries during a period of five weeks. It was received in Europe with an enthusiasm which was nothing short of acclaim.

The Society Up to Now

THE SEASON of 1930-1931 was the eighty-ninth in the history of the Society. It gave, besides the regular concerts two series of Young People's Concerts and one series of Junior Orchestra Concerts participating in one hundred and twenty-nine concerts in twenty-nine weeks during this season. Of the twenty-nine were regular subscription concerts divided as follows: at Carnegie Hall—two series of thirteen Thursday evenings, two series at thirteen Friday afternoons, two series of eight Sunday afternoons, two series of nine Saturday evening Studio Concerts at the Metropolitan Opera House—seven Sunday afternoons, at the Brooklyn Academy of Music—one Sunday afternoon. Fifteen Young People's Concerts were given on Saturday mornings at Carnegie Hall, divided into two series of Children's Concerts and one series of Junior Concerts. Thirteen out-of-town concerts were played five in Philadelphia, four in Baltimore, three in Washington and one in Hartford. Two men's chorus concerts for the benefit of the Orchestra Pension Fund were given on December 18 and March 12. Arturo Toscanini conducted sixteen weeks of the season from November 10 through November 23, December 8 through January 18 and February 23 through April 19, the end of the year. Erich Kleiber directed the first six weeks, Leopold Stokowski the forty-eight from November 24 through December 7 and Bernardino Molinari, four weeks from January 19 through February 22. Ernest Schelling conducted all the Young People's Concerts.

Twenty-five soloists appeared in the New York and Brooklyn seasons, including

(Continued on page 757)

The Country Class

By CONSTANCE S. ROE

MUSICAL education in the rural communities is a field too often overlooked by qualified teachers. As the situation now stands this is almost inevitably taken over by someone with plenty of leisure time—a young married lady, perhaps, or some other local citizen who decides to make this her or her spare time simply because there is no qualified person in the community for that purpose. The field is wide and possibilities for a pleasing and profitable career are practically limitless.

After all when one has spent one's allotted time in metropolitan study might it not be an alluring prospect—a home in the country, a small car, a free life in the pure, open air and peace and quiet a plenty for serious study?

Besides, there is the country wide prestige and an ever ever thousand people, with country life and its accompanying low expense roll. The latter would seem to tell quite perceptibly for this mode of living as against a small, expensive studio in a crowded city with a few, high pitched high-priced pupils and one's own life high pitched and expensive accordingly.

There is no need to vegetate. If one is a graduate or even if one has a good musical foundation and some teacher's training, one can go on studying and practicing in the country. A small car cheaply purchased these days, will take one to the nearest city once each week so that one may keep up with one's own advancement.

Country people want their children to "take lessons." If the "new teacher" is sociable, friendly and in sympathy with their ways and lives she is assured of success. But their eagerness and open friendliness should not be attributed to a lack of experience. They keep in touch with the world these days, with their radios, their daily newspapers and their [illegible] and perhaps cars.

Directions for Locating in a Community

THERE FOLLOWS a plan for a successful music class in an average effort farming community.

A teacher locates in the county seat. She has her studio in her home, which is customary in the smaller towns. She must advertise in the local paper. An announcement runs steadily in every issue and paid for at yearly rates is often advantageous. She must attend church and mingle with the people at their community activities. Don't let her class in this town will only take all her working time. So she should select a small town in the county which seems to be the center of its little territory and advertise through the local paper also, with the announcement that our day a week is set aside for teaching at the home of a selected pupil there. She should choose one or two such towns in different directions from her headquarters in the county seat until she has as many pupils as she wishes.

Recitals by both teacher and pupils will draw attention from all sections of the community.

There should be acquirement rather than relinquishment of high ideals and artistic aspirations when one leaves for the country. In five years time the teacher can own her own home, and her car. She can buy a farm and satisfy the "back to the soil" instincts.

The country communities need qualified teachers. They need some one to teach their children. And they need organized study clubs, history classes, appreciation classes and current events discussions. They are more than willing to cooperate with a teacher who will direct them.

Getting Prospective Music Students

By A. E. ROE

IT IS very often very discouraging for the prospective music teacher to get a sufficient number of students to make it pay right in the start. There are numerous ways, however, to find boys and girls who would be interested in taking lessons on some wire-cut instrument.

It is often possible to get the use of a church or schoolroom for an evening and give a free musicale to boys and girls, having as many as possible who can play some instrument take part in the program. This in itself begets a spirit of cooperation, it also enables one to become acquainted with the youthful talent of the neighborhood, a great convenience.

The program should consist of varied selections and arrangements, for it is to be remembered that the success of the venture depends a great deal on the effect produced among the youthful audience. It is a selling proposition. The teacher-to-be is subtly selling the youth the idea to start taking music lessons on some particular instrument.

During a short intermission it would be a good plan to pass questionnaires among the audience similar to the following:

Name Address
Name musical instrument preferred
Have you ever taken music lessons?
How long?
Have you a musical instrument?
What kind?
Could you possibly arrange to take music lessons?

Furthermore with the knowledge thus gained through this simple plan the prospective music teacher can soon have all the pupils which her time will permit. For by calling on each and visiting prospect, probably right out of ten could be persuaded to take a certain number of lessons on some particular instrument.

It is a good plan to make up an orchestra of those who far qualify and have time meet one evening each week. New students may be taken at fair as they can qualify. It is surprising how hard each will strive to get in the pool where he, too, is good enough to be one of the orchestra. It is wise to give the children a hint about the orchestra at the time of the Musicale, for such prospects make a big difference in the attitude of the children as well as in that of the parents.

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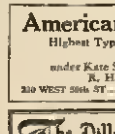

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Let us send without charge thr valuable Guide to New Teachers on Teaching the Piano"

THEODORE PRESSER CO.
1712-1714 Chestnut Street Philadelphia, Pa.
Music Publishers, Dealers and Importers

Royal Musicians

(Continued from page 745)

William I was a blunt narrow, stubborn tyrant can g[illegible] I [illegible] and hunting and had a curious jealousy on the boys love for music as well as his his other talents

Psychologically it would be interesting to know if the contradictions in Frederick's character as a man were not the result of the ill treatment and beatings which he received as a child from his father

The father and son were wholly antagonistic the former carl g only let war the study poetry literature and music. The story of how the jealous suspicious parent [illegible] having arrested and imprisoned his [illegible] would have killed him if he had dared and how he had kill Katt, the Prince's friend and companion is too well known for repetition

It was not until Frederick was sixteen that or a visit to Dresden, he heard opera for the first time It [illegible] an indelible impression upon him It was then that he heard Quantz the greatest flute virtuoso of his day and decided to make the flute his instrument. He engaged Quantz to come to Berlin and the latter remained his lifelong friend and devoted friend his life.

Under this father brutally forbade Frederick had [illegible] under Hayn, the Cathedral organist, and Quantz, or instructor in musicians of any kind. The result was that as Crown Prince he was obliged secretly to engage musicians as servants and to play duets with his valet.

Immediately upon becoming King he [illegible] to make up for the deprivation of his unhappy years he lavished money upon the [illegible] and his love in every way. He made Berlin a center of music and this led to a awakening of the art throughout Germany

It is a curious fact that with his fondness for French literature that he disliked French music ever more than he did that of Italy. He passionately admired that of Germany and the widespread [illegible] music through all Germany is largely due to his lasting care of vocal music in the schools

Composer and Performer

IN HIS ZEAL for the development of opera at Berlin, King Frederick chose the subjects for the libretto and even wrote some of the texts. He wrote some of the best scenes and frequently composed arias, though he did not write an entire opera.

He was a genuine patron and skilled performer of chamber music. Playing his flute as he did, he composed for it one hundred and twenty-one sonatas

When we consider the demands upon the time of the King—for he was a busy monarch—we are amazed at the amount of music he produced. He composed many operatic arias for various operas of Graun, three cantatas, two overtures, four concertos for the flute and thirty-four sinfonias marches. He was far from being a dilettante as he had an abundance of ideas and thorough knowledge of the technic of the art While it is true there is not much originality in his compositions they reveal the soul aspirations and longings of the monarch.

A few years ago the writer had the unusual privilege of hearing one of the King's overtures performed by the New York Philharmonic Orchestra under Mengelberg While not a great composition it was thoroughly musical and interesting as a study of harmony and history

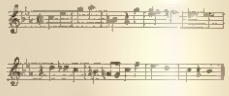
Music was not a passion with Frederick but a passion. If circumstances had not forced him to be the greatest warrior of his time he would have been the leading musician of his day

One day while the King and his coterie of musicians was trying a new sonata by the monarch the old sounding progression in fifths affected the musician Philipp Emanuel Bach emphasized the forbidden measures but made no comment, and the other players kept their counsel Quantz cleared his throat violently but said nothing as he could not embarrass the King before others A few days later Frederick secretly consulted with Bando, his concert master, and under his advice changed the offending passage, jokingly saying, "We must not let the phrase cause Quantz a sore throat

Gerome the great French painter, has given us the familiar picture of Frederick practicing on his flute. If the artist had shown the morning of April 7 1747 he could have depicted the memorable scene when one of the greatest of composers came to pay his respects to one of the greatest of kings.

One Monarch Visits Another

FREDERICK was about to play a concerto with his circle of musicians when, glancing at his morning list of visitors he exclaimed, "Gentlemen, old Bach has arrived" and ordered that the master was not to change his clothes [illegible] court but to come as he was. Frederick led Bach through the Court apartments [illegible] his three seven Silbermann pianofortes—the piano being a quite new instrument Remembering Bach's remarkable powers of improvisation the King played a fine [illegible] for the following simple [illegible] request ing the great man to improvise on it



When upon Bach improvised [illegible] three and six part figures for an hour [illegible] the greatest contrapuntal genius the world has ever known, while the King, a musical amateur were speechless with astonishment and delight.

Frederick the Great's musical [illegible] had the same love of music as his father and composed with ability and distinction

Among the rulers of more [illegible] times, we presume that Queen Victoria could be the first to qualify among the ranks of musicians At a girl school [illegible] she had the most exacting and excellent training and throughout life always manifested a deep interest in all things musical. That she played duets with Mendelssohn when he visited England will have a memory of her accomplishments

As an illustration of her ability as an accompanist, the story is told that on one occasion a vocalist singing before Her Majesty was handicapped by a jealous accompanist who purposely played badly The Queen showed her displeasure and, saying that she would show how an accompaniment should be played, seated herself at the piano and played that to the next song.

Victoria's consort, Prince Albert was a studious and trained musician The Queen notes in her diary with emotion hearing at her Golden Jubilee in Westminster Abbey the rendition of her husband's *Te Deum* in which the English national anthem was interwoven.

Their son, the Duke of Edinburgh, afterwards Duke of Saxe-Coburg Gotha was not only a proficient violinist but as President of the Royal Amateur Orchestra with

(Continued on page 757)

The Art of Singing for the Radio

(Continued from page 705)

performs best under a steady and constant load of sound and will balk at any extra strain put upon it.

Learning the "Tricks"

NATURALLY, the singer will want to learn how to control the voice for whatever is necessary to vocal expression The voice must be raised and lowered in power otherwise the offering will be must aimless.

There are various "tricks" that must be learned in order to minimize the limitations of the instrument. In the first place the artist must learn the volume limitations of the microphone as compared to her particular [illegible] and the control room man will help [illegible] She must keep always in that position [illegible] the microphone.

In rendering a forte passage, the head should be slightly turned from the microphone so that a part of the waves will not strike the instrument and therefore will not cause [illegible] This is a trick that can be easily [illegible] and which will be found to mean much towards the success of a program [illegible] annoying unpleasant qualities.

And the singer should always keep the [illegible] on a level with the voice itself, since the best effects are thus obtained. There is a definite engineering reason why the voice registers better when the sound waves strike the instrument on a horizontal line. Since all microphones are now adjustable by means of a screw arrangement, the retaining of this curvature is a very simple matter

The artist should maintain a constant distance from the microphone and not move backward and forward, which will cause a change in the level of the voice To be sure the artist may move backward on a high or forte note, instead of turning the head.

The effect is the same but this is dangerous since quite likely moving away from and return to the microphone is not so reliable and requires great skill Facial expression and gestures mean nothing whatever over the radio and therefore one must train oneself to sing at a microphone and thinking of an audience.

Musical Books Reviewed

Verdi
By Carlo Gatti

A [illegible] that breaths with life The [illegible] strong attitude Big his almost adorn subject of his discourse Written [illegible] these pages their in shrinks be [illegible] object of his interest and the [illegible] has the organ of the volume [illegible] enthusiasm which infects the [illegible] them.

In research has left seemingly [illegible] most valid Verdiphile is which [illegible] author beginning with the [illegible] [illegible] of works for the [illegible] the longer the more in which [illegible] [illegible] anecdotes and illustrations [illegible] that the imagination is rousing [illegible] the reader to easy gracious and sweet delicate For the [illegible] with the Italian language here [illegible] and if it is be hoped that [illegible] translation will be forthcoming [illegible] If Verdi lovers familiar [illegible] the English The second volume which is from left the treatise is enlightened with its [illegible] interest.

Price [illegible]
Pages [illegible]
Publisher [illegible]

The Musical Traveler's Guide to Europe
By Belmont Bertram

Authors have always seen to it that we are not left [illegible] in the dark. Never [illegible] historic trip when at and as was built, the [illegible] of this life and in what year he died Not one we left alphabetically in dates. For if we but know the faithful letter of a composer name and have our [illegible] of the order of the succeeding letters his life [illegible] carved phenomenal for if we had split the book [illegible] chronologically. So it is with some little delight that we find we are not to be left [illegible] by the dark [illegible]

This little book lists the numerous new [illegible] in Europe—cities, islands, [illegible]—giving after each a description [illegible] happenings of that place and [illegible] geography because [illegible] under this trend [illegible] The little town of Bergen, Norway [illegible] Old Bell and Gabel in Rosenkrantz [illegible] Permission be given Papal permission to [illegible] music. Seven twenty Masses in [illegible] [illegible] that Beethoven, pursued by [illegible] found staying [illegible] then settling [illegible] [illegible] city, [illegible] of treasuries [illegible] Brahms, Bruckner, Czerny, [illegible] Mozart, Lanner, Leonhardsky, Mozart, Schubert and Strauss.

Besides the lore of cities, there is, in the back of the book an interesting [illegible] of [illegible] with opposite the numerous [illegible] associated with them.

In a very large [illegible] this booklet covers ground—and not only covers it but makes it [illegible]

Pages [illegible]
Price $1.00
Publishers Charles W. Homeyer and Co.

America and Her Music
By Lamar Stringfield

As an outline for music clubs this fulfills its purpose in [illegible] with some fifteen suggestive [illegible] and titles, an [illegible] for the writing of club papers The [illegible] music in America is pretty well charted though the actual title and number are left for [illegible] by the club members themselves

Particular needed programs are appended to each chapter

Pages [illegible]
Price [illegible]
University of North Carolina Press.

Music in Mediaeval Scotland
By Henry Gordon Farmer

To those in whom Mediaevalism exhibits a patient [illegible] and poetry in [illegible] also have been [illegible] in Master Jakes which are [illegible] Scotch [illegible] Jakes, to those who think of music as a settled of the present only will an echoes from the past—to those this book will be warm hearth [illegible] and to take them will the Music in Middle Ages and Scotland [illegible] [illegible]

Here [illegible] the minstrelsy [illegible] rather the old lands in their castles and great pleasures in listening to music here [illegible] [illegible] and [illegible] [illegible] many a simple air [illegible] good [illegible] all.

Pages [illegible]
Illustrations [illegible]
Price $1.00 net
Publishers William Reeves

Hebrew Music
By David Ewen

The volume in hand begins with the [illegible] [illegible] of Hebrew [illegible] [illegible] in such [illegible] [illegible] [illegible]

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE — MUSIC STUDY EXALTS LIFE

Monthly New Music

During the teaching season thousands of piano, voice, violin and organ teachers take advantage of our offer to keep them supplied with New Music fresh from the press. This New Music covers practically all phases of teaching requirements and provides a ready supply of non backneyed material, supplementing the regular studies and exercises. Teachers often tell us that these monthly assortments meet nearly all their needs in their respective fields. The piano music, for example, includes many first and second grade pieces, also more advanced numbers (which seldom go beyond the fifth grade). The songs are divided between the voices and include both secular and sacred selections. The violin and organ numbers are designed for teaching and recital purposes.

Any of these classifications may be obtained on approval ("On Sale") and the versed music is all returnable for credit. There is no purchase obligation and no expense except a nominal charge for postage and the cost of the music used and kept.

Our "New Music On Sale" is in the nature of a practical service to music teachers rather than a music selling plan and we invite all teachers to avail themselves of this service.

Keeping a Level Head

Perhaps the following success thoughts do not belong on this page. There is nothing musical about them and they have nothing to do with our business of merchandising music. However we feel that any ideas that help us may help others and we are glad to pass along these very excellent and stabilizing principles. Two of our officers found them upon the bulletin board of the Bradley Polytechnic Institute of Peoria, Illinois, and induced President Hamilton to send us a copy. Musicians must always remember that regardless of their musical accomplishments, they must maintain principles upon which others in all callings depend for success.

1. Before forming or expressing an opinion, remember there is another side to the story.
2. Do not announce what you intend to do. It may be very inconvenient to carry it your intentions.
3. Avoid superlatives and generalizations.
4. It is folly to find fault when it can do you no possible good.
5. Do not make the mistake of thinking that the accomplishments and pleasures of life are the intimate factors of existence.
6. Do not monopolize conversation upon subjects with which you are thoroughly informed but upon which your hearers are not.
7. Recognition of good service, good performance and ability should be given voice and expression. It is always appreciated.
8. Put yourself in their place and imagine upon what you would do in similar circumstances.
9. Do not speak ill of a competitor. It reacts.
10. To be valuable is, in life's current of greater value than to be brilliant.
11. Remember the kindness of leaving unsaid that which injures others.
12. Beware of those persons who to make themselves momentarily interesting traduce others. Your turn will probably come.

Time to Select Christmas Music

Approaching the task of preparing a "series-p" on Christmas music for the editor of Etude just at the culmination of a long intensive heat wave is a real task and yet, it merely emphasizes the very point that we wish to make in this first paragraph. Heat is the work necessary to getting out such issue of The Etude Music Magazine must be done weeks and months in advance so indeed must the church musician be preparing well in advance for the music festivals incident to the various events in the church year as they come along.

Thus, we find ourselves, at the time this issue is put in the mails, in the position of realizing that Christmas is but a few short weeks off, and that if we are to have a musical program in our church services in keeping with the dignified seriousness of the occasion it behoves us to be thinking about the make-up of this program. Shall it be a Cantata, Oratorio, Pageant, or a miscellaneous program including Anthems, Solos, Duets with full or sample Organ use of the standard Christmas? All of these offer opportunities to some very effective musical accomplishment and for such consideration the catalog of the Famous Presser Collection will appropriate quite are.

We would remind you again that all that is necessary for you to do is to send us a postal card explaining the type of service for which you are to supply the music and our well trained staff will be glad to select for you the numbers required. The practical experience of requests like possibilities in our city churches is right in this work by using its combined experience. Our "On Sale" system enables you to secure these numbers for inspection—returns to be made within thirty days.

Several choices particularly effective are:

Break Forth Into Joy by Bilhorn
Bethlehem's Star by Ambrose
Angels (Christmas Morning) by Grieg
Calm on the Listening Ear by Stults
Emmanuel, by Dale
It Came Upon the Midnight Clear, by Baines
Behold I Bring You Glad Tidings by Hawley
O Little Town of Bethlehem by Stults
There were Shepherds, by Spross

These solos are especially recommended.

Worship Christ the New Born King (2 keys) by Hammond
Our King Has Come (2 keys), by Neidlinger
The Dawn of Hope (2 keys) by Hammond
Sing the Angels Song by Stults
The King Cometh by Meeks
In Old Judea (2 keys) by Gelbel

Our four page folder, "Christmas Music" gives a complete listing of Anthems, Secular Solos and Duets, Pipe Organ Numbers, Sunday School Services, Carol Collections and Christmas Entertainment Suggestions for Public Schools, Sunday Schools and Special Recitals by Music Pupils. This folder and the descriptive folder on Christmas Cantatas, will be sent free upon request.

Changes of Address

When requesting changes of address, always give both the old and new addresses. Our files are arranged geographically by state and town and the above information is absolutely necessary.

Sprightly Rhythms

For the Piano

Every experienced piano teacher knows that music in which the pupil can feel or see something stimulates an interest in study. Often such pieces are labeled "characteristic or descriptive" and so titled as to help the child get the intent of the composer. However, here is a collection of pieces, some of which need a title to help the pupil get the spirit of them. Some suggest the daily tripping ballet dancer, others conjure to mind a whole group of animate items as performing rhythmic figures, some humorously one very a picture of jolly a frisky jiggers yielding to the appeal of "foot music" and there are even a few which give the smart, clever rhythm of the graceful and agile tap dancer. It is easily understood how pieces of this character will have a strong appeal to pupils in the second and third grades.

Undoubtedly, there interested in easily played piano music for accompanying simple ballet dances, the dances or tap dances also will make good use of this collection.

Orders now may be placed for a single copy of this book at the advance of publication cash price of 35 cents, postpaid.

Sunday Music for Violin and Piano

There are many excellent volumes of violin and piano music on the market—our own catalog contains a number of splendid volumes for concert, recital and teaching use—but we are now preparing an album to be made up of pieces especially suitable for playing at religious gatherings. Just as we have several excellent books of Sunday music for piano supply the needs of pianists called upon to play for religious gatherings, this new book

Advance of Publication Offers—October, 1931

Paragraphs on These Forthcoming Publications will be found in the Issue Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready

Album of Ornaments—Piano	35c	How to Play the Harp—Clark	1.25
Black Key Duets—Piano Hands—Mabel Madison Watson	35c	Light is Here, Words—Christmas Cantata—Mrs. R. R. Forman	35c
Class Violin Instructor—Book Two—Hathaway and Butler	35c	Magic Bowl, The—Children's Operetta—Clemens	35c
Devotional Solos—Songs for Church and Home	35c	Organ Accompaniment and Registration—Alan N. Boyd	2.00
Easiest Orchestra Collection—Piano	15c	Piano Pathways—Book Two—Maxwell Dingler Mathews	30c
Piano Accompaniment	35c	Sousa Album—Piano Hands	30c
Famous Ballet Movements—Piano	35c	Sprightly Rhythms—Piano	35c
Festival of the Nativity, The—Christmas Cantata for Two-Part Choir—W. Baines	40c	Song of Nanyuka, The—Piano—Jacob Mosseja	35c
First Lessons in Dictation—Clement Scott Gilbert	40c	Sunday Music for Violin and Piano	40c
Girl's Own Book—Piano	35c	Uncle Sebastian's Tunes	35c
		Winter—Piano Solo Collection	30c

Sunday Music for Violin and Piano will place in the hands of the violinist of moderate ability an album suitable for use in Sunday Schools, Churches, religious gatherings in the home or any other meetings where music of a quiet mood is desired. During the preparation of this fine new book, orders may be placed for a single copy at the special price in advance of publication of 40 cents, postpaid.

Famous Ballet Movements

For Piano Solo

Ballet music always has been popular in piano transcriptions. In considering the subject of ballet music in general, many famous composers come into play beginning possibly with Gluck and in go further back, and continuing on through Meyerbeer and others of the operatic school—Gounod, Delibes, Wagner and many others. We have selected the most valued gems in effective and playable piano arrangements for this album.

This special introductory price in advance of publication for a single copy is 35 cents, postpaid.

First Lessons in Dictation

By Russell Sentiff Gilbert

One of the best methods of training at the same time both the ear and the analytical faculty is through writing down things as they are heard. Ability in this direction is attained through writing down exercises or significant musical bits logically presented in dictation lessons. This work includes a manual giving complete instructions and the exercises in full for the teacher's dictation via the keyboard, and a writing book for the pupil.

The special introductory price in advance of publication for the two books together, offered in single combination only, is 40 cents, postpaid.

No man can produce great things who is not thoroughly sincere with himself

—Lowell

ADVERTISEMENT

The Special Musical Services in November

In many churches, particularly in the agricultural sections of the country, it is the custom annually to hold at this season Harvest festivals in thanksgiving for a bountiful yield of crops. In the latter part of November the President of the United States proclaims the action with Thanksgiving Day. On both of these holidays the choir readers, as part of the church services, anthems of praise and thanksgiving, often appropriate odes are sung and seasonably, if choir will go to an effort more pretentious work, prepares a cantata. The organist, too, will play preludes and postludes suitable to these joyful occasions.

Since the World War a new service has been added to the church calendar, Armistice Day, a day when we particularly remember our ex-service men and women, both the living and dead. A parted musical program number of Armistice Day services are dedicated to the cause of World Peace.

Those who have in charge the selection of music for these special occasions may safely rely upon Presser Service to assist them. In this establishment our men and women holding responsible church positions are always consulted, choir directors and soloists and their knowledge and experience are at your service. Upon request they will select for your appropriate music for the above mentioned, or any other, church service in a single copies will be sent for examination.

Some of the foremost modern composers have contributed music for these holidays; Dr. Kountz celebrated *Harvest Home* Chorus, Solos, Duets with full or sample Organ use of the standard Christmas. All of these offer opportunities to some very effective musical accomplishment and for such consideration the catalog of the Famous Presser Collection will appropriate quite are.

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The Light of the World

A Choral Cantata for Christmas

Text by Helen J. Thompson
Music by Max R.-R. Forman

Every Christmas cantatas for choir use which are of the sacred genre worthwhile musically and dignified in character are difficult to obtain. We have the pleasure of announcing a new cantata which to our thinking may be considered as a model in all respects. Mr. Forman is well known through her many successful piano pieces, songs, anthems and part songs. In this new Christmas cantata she has put some of her very best work and we can recommend it in all respects. It is for the usual combination of voices and solo parts with an adequate organ accompaniment. This cantata is also well adapted for general use.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

The Festival of the Nativity

Christmas Cantata for Two-Part Choir

By Wilfred Baines

Choirmasters who are seeking a bright, new cantata for this year's Christmas service will be interested in learning that we will publish, in ample time for sufficient rehearsal, this easy to learn, but melodious work by Wilfred Baines. This author has produced such successful cantatas as *The Awakening* (Christmas) and *The Dawn* (Easter) both in a similar two-part arrangement, and church workers who know these will anticipate with pleasure the publication of this latest opus. Throughout the cantata there are incidental solos and the organ is given a prominent part. Choirs where male voices are lacking, or unreliable, will welcome this cantata and we would also suggest that leaders who have a proficient junior choir under their baton investigate its possibilities while single copies are obtainable at the special introductory price, 30 cents, postpaid.

Sousa Album

For Piano—Five Hands

When we recently took over the John Church Co. catalog and brought out a hand-new compilation of the March Kings famous successes in an album for piano solo, the book met a hearty reception. We now are going to publish this same compilation arranged for piano—four hands. When Sousa wrote these famous marches he had in mind their performance by his world-celebrated band. Naturally, a four-hand arrangement can better produce the color, the full rich harmonies and the characteristic Sousa embellishments of these band numbers than can an arrangement brought within the physical limitations of one performer. Many of the arrangements were made especially for this album and we are sure that those who obtain a copy will be well pleased. Why not send for your copy while it is available at the special advance of publication cash price, 30 cents postpaid?

Organ Accompaniment and Registration

By Charles N. Boyd

This is a book which may be used to advantage to fellow any first organ instructor. It begins just at the point where the usual instruction book leaves off and takes up all such matters as come under the domain of practical organ playing. So many students are launched into church positions without sufficient preparation for various problems with which they will be confronted. This work will be in two volumes, volume one being devoted more particularly to organ accompaniment and volume two to the registration and interpretation of various pieces, both solos and accompaniments of more advanced character. (Both volumes are included in this Advance Offer.)

The special introductory price in advance of publication for a single copy is $2.00, postpaid.

ADVERTISEMENT

Class Violin Instructor

Book Two

By Ann Hathaway and Herbert Butler

The success of the *Class Violin Instructor* by Ann Hathaway and Herbert Butler has been such as to bring forth the urgent demand for a second book. Teachers everywhere have enthused over the Class Instructor, prepared by two of the outstanding violin teachers of the Middle West and the request for a second book is hard natured. The class idea in music teaching is bringing a marked feeling to hundreds of children who otherwise would not attend the financial outlay necessary for private instruction, and in the case of violin pupils it is especially adaptable. With the increase in the number of school orchestras, it is most practical to give group instruction to the violin section and the book by Ann Hathaway and Herbert Butler is a most excellent book to use. The second book will follow the same practical ideas as expounded in the first book, taking the pupils further along at various leaving exercises and fingers training, all within the first position. Several attractive duets and a trio are included as added features of Book Two.

The publishing details of this work are being rushed and in the meantime the special introductory offer holds good—25 cents for a single copy of the violin part, postpaid.

Easiest Orchestra Collection

At last we have come to the real solution that the best way to learn to play music is to begin by playing it; not by spending months and maybe years in preparation, the material of which may never prove of use to us. In the primary organization of school orchestras, the instruments begin to be assembled just as soon as the first few lessons can be produced intelligently and a beginning of the ensemble understood. Following the initial step and the completion of the first exercises, the members of a newly organized orchestra will naturally look for some sprightly and melodious material to play. This is the sort of material we have supplied in our new collection which is designed to follow any instructive book for the orchestral instruments.

The special introductory price in advance of publication for each part is 15 cents, for the piano accompaniment book 25 cents, postpaid.

Winter

A Collection for Piano Solo

We will publish (one volume at a time) a series of four volumes of piano pieces, each volume adapted to one of the four seasons of the year. The word Winter calls up in mind a variety of pieces bearing on snow, sleigh bells, glowing hearths, holiday festivities and the like. This will prove to be a very interesting collection of third and fourth grade pieces.

The special introductory price in advance of publication for a single copy is 30 cents, postpaid.

Black Key Duets

For the Piano

By Mabel Madison Watson

This little book by Mabel Madison Watson is devoted to what is known as the "black key approach." It is possible to use this with the very youngest students, as the book is a collection of original duets in which the pupil plays only upon the black keys, the pupil's part in his learned by rote. These little duets are surprisingly tuneful. There are not only interesting parts for the pupil but the accompaniments played by the teacher are through out very effective.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

The Magic Bowl

A Children's Operetta in Three Acts

Book and Lyrics by Mozella Savory
Music by Bryceson Treharne

There will not be much time consumed in getting this fine children's operetta on the market since we want to make it available as early as possible to all interested in bringing children together for production of this character. As might be expected from the composers he has given merit of a character that is attractive, singable and not difficult, yet which is most satisfying to the lively youngsters of today. We are looking forward to first productions of this piece up north as we are certain that it will be the first choice of many where it appears here.

Of course to obtain the single copy at the special advance of publication cash price of 35 cents, postpaid, this order must be registered now with delivery to be made as soon as issued.

The Story of Nanyuka

First Piano Lessons for Children

Opus 55
By Jacob Mosseja

This is a very interesting book for extremely young students which may be used either for class or private instruction. There is a little story that runs all through the book and the various incidents are used to exemplify the various rhythms, notation and performance. The merit of the composer is sufficient to guarantee that it is musically good, but it is surprising how well he has adapted himself to the child's viewpoint. Nanyuka, the heroine of the story, is a little Czecho-Slovakian peasant girl.

The special introductory price in advance of publication for a single copy is 40 cents, postpaid.

Girl's Own Book

For the Pianoforte

Little girls love dainty things, a pretty frock, a bright colored ribbon and a piano piece that possesses a melodious melody and rhythm attracts their attention as quickly as does the heroic martial type of composition fascinate their brothers. After the success of the *Boy's Own Book* and *Young America*, above we just had to compile a similar volume of second and third grade piano pieces for girls. The number of orders we are receiving at the special advance of publication, cash price 35 cents, postpaid, shows that girls and their teachers will use this book and we are sure that when they play over the excellent contents in this volume they will be more than satisfied. There is still time to place your order during this month.

Devotional Solos

For Church Home and Study Use

This forthcoming album supplying a sacred repertoire for the singer is very much "in the making." Scores of numbers still are being gone over in order to make just as good a selection as possible of around 12 numbers. It will be quite satisfying to the average singer and which also will have such merits as to recommend them to even the accomplished church soloist. The contents to be included in this collection will be chiefly those which hold within the medium range, making the volume available to as wide a circle of vocalists as possible.

The single advance or voice teacher ordering now the single copy which may be obtained at the advance of publication price of 40 cents, postpaid, is certain to secure for his or her library a very acceptable and useful collection at a real bargain price.

Canadian Subscriptions

All Canadian subscriptions at the present price of $2.35 are accepted subject to final ruling of the Canadian Customs Authorities. Canadian friends will carefully note this paragraph.

(Continued on page 756)

How to Play the Harp

By Melville Clark

It is a work which we believe will fill a long felt want, in placing before the prospective young harpist a book that does not have the handicap of some of the larger and more cumbersome foreign methods. There is no reason why the harp student should not have a method just as simple and free from confusing details as some of our easy piano or violin methods. There will be much about this book to recommend it very highly and teachers may feel sure that in placing an order for it, they are assured of receiving a very distinctive work.

The special price in advance of publication is a single copy is $1.25 postpaid.

Unison School Songs

This is a new collection for school singing which does not require the voices to be divided into parts. In this case all sing the melody in unison. The one striking feature of the book lies in the piano accompaniment which has been constructed in the ease of each song in the manner of "evangelistic hymn playing." These songs are gathered from all sources including most valuable copyright numbers.

The special introductory price in advance of publication for a single copy is 20 cents postpaid.

Advance of Publication Offer Withdrawn

When the editorial and mechanical work on our new book publication has been completed and it goes ready for delivery to subscribers and for display in the show windows and on the counters of music stores, the special advance of publication prices are withdrawn and the works are placed on sale at the regular price. Copies are then obtainable for examination upon our usual liberal terms. This month we are pleased to announce a book for which many piano teachers and their young boy students have been waiting.

First and Second Grade Pieces for Boys is the title of this new piano album and it pretty well tells the story of its contents. One *Hour Own Book* and *Young American Album* are two well known to require comment, and when we saw that this book contains pieces of a similar character, but of a much easier grade the new album has been fittingly described for the many teachers who have found the two previously published books of invaluable assistance in maintaining the boy pupil's interest in music study. Teaching a young young chap studying with these where interest is sometimes inclined to lag should try the stimulant of playing this album in duet hands. Give a boy attractive material and he will frequently prove to be a most apt pupil. Price 75 cents.

Publisher's Printing Order

Every than a number remain up for reprinting it is certainly as though it were saying "Hurry up and get more copies of us in stock because there are good things about me which are causing folk to buy and thousands more copies will be needed for coming orders."

Within our organization, we know we get a great pleasure in noting the things that are well liked, so each month we share this information through listing here the foremost items out of the past month's printing order, and the privilege of asking for a single copy of any of these has inspection with return for full credit being allowed it extended to those interested.

SHEET MUSIC—PIANO SOLOS

Our No.	Title and Composer	Grade	Price
24528	Birthday Party Waltz—Watson	1	$0.30
24723	The Little Red Soldier—Preston	1	.25
24768	Garland Waltz—Hopkins	1	.25
24871	Marigold—Gray	1½	.35
25067	Totem Pole Dance—Hopkins	1½	.25
25188	Song at the Piano—Adair	1½	.25
25603	Jolly Darkies—Krohne	2	.25
25160	Jack and Jill—Kelleroy	2	.25

Publication [illegible] SHEET MUSIC—[illegible]

Catl No	Title	Price
[illegible]	[illegible]	[illegible]
30472	[illegible]	$0.40
30476	Dey [illegible]	.40
30477	[illegible]	.40
30478	[illegible]	.40
30479	Sunset [illegible] Ocean	.40
30480	[illegible]	.40
30481	[illegible]	.40
30482	The Hunt	.40
30483	[illegible]	.40
30484	[illegible]	.40
30485	[illegible]	.40
30486	[illegible]	.40
30487	[illegible]	.40

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

??? Ask Another ???

1. Is the trombone a wood wind or a brass instrument?
2. What was Handel's full name?
3. What is the name of Verdi's best-known opera?
4. How many measures are there in the *Star Spangled Banner?*
5. From what country does the *Londonderry Air* come?
6. Give the Italian term for *without getting slower*
7. What does *accelerato* mean?
8. If a major scale has five flats its third tone is the seventh tone of what scale?
9. What composer is this?

10. What [illegible] lieutenant tried in the scale where [illegible] the has seven sharps?

Answers on page 759

Team Work

By Elizabeth Blackburn Martin

I have a little practice scheme
Which I use every day.
Each hand provides a working team
To help me learn to play

There's friendly rivalry between
The right hand and the left,
With the result my fingers ten
Are growing fleet and deft.

So Captain Thumb of Right Hand Team
Drills with them well and long
As slowly up and down they move
Upon the key board strong

The Left Hand Captain meets his squad,
Gives out his orders, too,
That everything the Right Hand does
His men will have to do

Each Captain has an honor roll
With standard very high
And all the workman persevere
Until they qualify

So exercises, scales and chords
Form part of daily drills,
Staccato thirds and sixths for wrists,
Arpeggios and trills.

For shading phrasing, rhythm, tone,
Each with the other vies
And when the hands together play
There comes a nice surprise

The practice hour goes by so fast
It seems I've just begun,
My playing has improved so much!
Just try my plan, for fun.

Musicland School

By Edna M. Schroeder

Mary was busy practicing her music lesson before she started for school "1, 2, 3, 4" she counted, "1, 2, 3."

"Oh dear" complained a little voice "you have held me too long and now I'll be late for school"

"I'm B Natural, answered the voice, which happened to belong to a music fairy "Yes, you held me too long I do wish boys and girls would pay more attention to counting. You know in school you must be careful in adding and dividing in arithmetic and I don't see why you cannot be more careful in music"

"I'll try to do better," promised Mary "because I really do like arithmetic."

The music-fairy had been running along to school and Mary was following without knowing where she was going So now she was right in front of the schoolhouse in Musicland It was a little square affair made of straight lines Mary wanted to stay a little while and look around before she went back, so when the music fairy went into class she opened the first door she came to First she saw seven fairies learning their musical A B Cs.

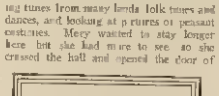
Then she went into the next room. The fairies were holding large books and doing sight reading Mary listened while they did the first page slowly and distinctly "My sight reading is not as good as that" she said to herself as he went on.

In the next room there was a spelling lesson with music note spelling books No one made a mistake and Mary wished she could spell as well She decided to get out her note-speller when she went home

In the next class the fairies were doing arithmetic. The books were called lessons in Rhythm, and they were learning a table of note-values Some were writing fractions on the black board.

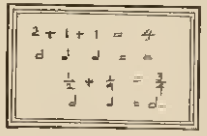
In the next room the teacher was copying musical themes from the great composer works for the music language lesson. Mary recognized some of her favorite themes from Mozart Schumann and Beethoven. The fairies were going to learn them by heart before they went into the next grade

In the next room was the musical geography class, where the pupils were learning tunes from many lands folk tunes and dances, and looking at pictures of peasant costumes. Mary wanted to stay longer here but she had more to see so she crossed the hall and opened the door of



the music history class The teacher was telling the story of music, and large books of history and biography were on each desk. Mary made up her mind to go to the library and get a book of history, or biography or maybe both.

Just then she heard some one call her and she woke up with a start and hurried off to her own school But she really did get the music history book and found it very interesting and helpful



Finger Drills

By Erroll Hay Colcock

Attention, march upon the keys
Each finger is a soldier, please!

So firm and upright they must stand
When drilling so through Practice-Land.

Ah there is one who is not strong—
He must brace up to march along!

Each soldier should be full of "pep"
And every one must keep good step

Attention please! One, two three, four
With wrists relaxed a little more

Let every soldier march ahead
In perfect time with measured tread.

Then by these daily practice drills,
Each one will overcome his ills.

And oh, how well and strong they'll be
And help us play musically!

A Happy Accident

By Charles Kneffiger

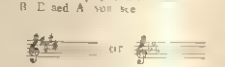
Jack was playing *Old Black Joe*
Twas in the key of E.
Four sharps made up the signature,
As plain as plain could be

But Jackie was a thoughtless boy—
Had eyes but didn't see
He played the song as if it were
In E flat not in E.

His teacher marvelled at the feat,
Then spoke as one who knew
Why Jack my boy, you're off the key!
How came you to transpose?

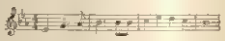
What do you mean" said eager Jacky
"That word is strange to me
The teacher smiled, and then began
To solve the mystery

"A song that's in the key of E,
With sharps F C G D
Can easily be played with all
B E and A too see



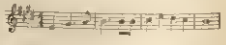
But remember this you must mark
Now please remember that
And change your sharps to naturals
And flats to double flat

Each note is lowered one half tone
To the next key black or white
Hear that melody and you'll play
The piece exactly right



But if your song is in F flat
And you would change to C,
Just raise each tone a half step higher;
You'll have the proper key

Your sharps will then be double sharp,
Your flats all natural
Now Jack, my boy remember this!
I'm sure 'twill serve you well"



And Jackie smiled a knowing smile,
And clasped his hands with glee,
Now watch me transpose every song,
In A B C or D

"Some day I'll play for singers great,
And wire they're not in tune,
I'll transpose all their songs just so,
To suit their every whim."

JUNIOR ETUDE—(Continued)

Famous Operas

Carmen

"Carmen" is a very popular opera with everyone—at least the parts of it that are frequently heard are popular

It is written on a Spanish story and the scene is laid in Seville at the year 1820, but it was written by a Frenchman, Bizet (pronounced *Bee say*).

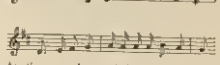
Bizet was mentioned in the Little Biography Series in August, 1929 (probably a number if you did not read The Etude that long ago) He was native of Paris and died three months after this opera was first produced, in 1875

The stories of some operas are laid in scenes of great magnificence and luxury but this opera is laid in different circumstances, as Carmen is a girl who works in a cigarette factory and *Escamillo* the hero is a toreador or bull fighter

MISHKIN AMATO
as the Torea!

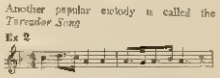
Some of the famous melodies in this opera as the *Habanera Habanera* is a Spanish dance, full of energy This tune is fact is an old Spanish tune, which Bizet borrowed for this opera

Ex. 1



Another popular melody is called the *Toreador Song*

Ex. 2

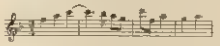


CAVALLERIA RUSTICANA

Cavalleria Rusticana" means Rustic Chivalry" and is a short opera in one act, written on an Italian story by an Italian composer Pietro Mascagni (pronounced *mas-can yer*) The scene is laid in the island of Sicily in modern times

This opera was entered in a contest and won the prize for Mascagni The characters in the opera are peasants and the plot is somewhat complicated and ends in a duel.

The Intermezzo



which is played quietly by the orchestra, between the two halves of the opera, is popular

Keyboard Kitties

By C. Louise Lovett

Tiny and Tabbit Tweeser and Tibs
Jemmed from the table took off their bibs,

"Time for our practice, we must not fail
Wait Tiny dear, a crumb is on your tail."

"Let's see who gets ahead of the rest"
I'l shouted Tibs and patted his vest.

I can play first. Just listen to me
I'll play the scales by starting on C

Tiny and Tweeser, Tibsey and Tab
Took turns about with scales sharp and flat.

Don't you think as a fee lot" said Tibs
"We're a month old and practice each day"

Answers to Ask Another

1. The trombone is a brass instrument
2. Handel's full name was George Frederic Handel.
3. Verdi's best known opera is "Aida"
4. There are twenty four measures in the *Star-Spangled Banner*
5. The *Londonderry Air* is one of the best known folk songs of Ireland.
6. *Senza ritardando*
7. *Moderate* means *in moderate speed rather fast not slow.*
8. G-flat
9. Mozart.
10. F-sharp A-sharp, C-sharp

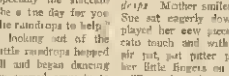
The Song of the Raindrops

By Marion J. Church

"Oh dear me!" sighed Sister Sue as she sat on the window-seat, with her elbows on the window-sill and her chin tucked in between two dimpled hands Such a mean old rain! I shall have to stay inside all day long I do wish it would stop!"

"Why not do a little practicing Sister Sue?" asked Mother cheerfully I think I heard Miss Dewey say that your new piece, *The Song of the Raindrops* might be much better, especially the staccato touch. This would be a fine day for you to practice it, with the raindrops to help."

As she sat there looking out of the window dozens of little raindrops hopped upon the window-sill and began dancing up and down They seemed scarcely to touch the sill until they were up again Some of them seemed to say softly Pit, pit, pit while others said, Pat, pat, pat" Now and then, four or five great, big raindrops came down hard against the window-pane near Sister Sue's little nose and they said, "Plop, plop"



Dear Junior Etude

The Allegro Music Club is the name of the club recently organized by our teacher in order that we might learn more about music and to study the lives of the great composers We meet at the homes of the members every other Saturday Our aim is Think more of your progress than of the opinion of others" and our motto is "Music is the essence of order and leads to all that is good, just and beautiful." In answer to roll call we give a composer's name and nationality or something relative to music During the social hour which follows the program we play musical games.

From your friend
Vesta Wallace, Secretary
Georgia.

Dear Junior Etude

We have a Junior Pianists' Club in our town. After having Current Events and business we have a short program. Our club has after broadcast over the radio from station KCRC I have broadcast solos several times I have won prizes in our county for piano playing

From your friend
Bernice Schwarz (Age 11)
Oklahoma.

Now Sister Sue became so interested that she found herself humming with the raindrops, "Pit, pat pat pat pitter, patter pit pat" while her fingers were softly keeping time with the raindrops on the window-sill.

When she noticed what she was doing she called, "Oh Mother, come quickly! Look look! Now I know what Miss Davis meant. See, I am doing it just like the raindrops. Come to the piano and listen while I play *The Song of the Raindrops* Mother smiled to herself as Sister Sue sat eagerly down to the piano and played her new piece with a lively, staccato touch and with true feeling "Pit, pit pat, pat pitter patter pit pat," sang her little fingers on the keys.

"See what the raindrops have taught me, Mother? And it is such fun," said Sister Sue as she hopped up from the piece I shall always think of them as I practice that piece. I am going back to the window-seat to see what more they have to tell me. Do you think it will rain until tea time Mother? I hope so."

Dear Junior Etude

I wish some of the Juniors would write and tell me about organizing their clubs so that we can start one, too.

From your friend
Carol Betts (Age 11).
North Carolina.

N B Perhaps some Juniors who were "among those present when their clubs were organized" will write to the Club Corner and tell how their own clubs went about the business of organizing

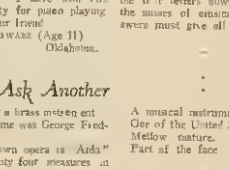
Letter Box List

Letters have also been received from Ida F. Kasinsky, Anna Catherine Owen Florence Hitzmann, Virginia Moseley Christine Meadows, Marion Poos, Ruth Dow, Alice Marshall, Jane Poettker, Marianne Oglesby Olyda Waite Dicie Alexander Julia Stillman,

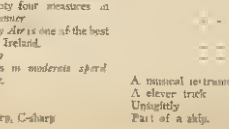
Two Squares Puzzle

By E. Mendes

Beginning with the upper left star in each square, the four letters across and the four letters down give an each case the names of musical instruments Answers must give all words in squares



A musical instrument.
One of the United States.
Mellow nature.
Part of the face



A musical instrument.
A clever trick
Unsightly
Part of a ship.

JUNIOR ETUDE—(Continued)

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—Sight Reading" Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office 1712 Chestnut St., Philadelphia, Pa., before the 15th of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age in upper left hand corner of paper and address in upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Famous Songs
(Prize Winner)

It seems that people and music have been related since the time of the cave man. Great composers have written songs about birds, flowers, trees, animals, brooks and so forth, but they have also written songs about people and some of their songs are famous the world over. Some such songs are *My Old Kentucky Home, Come Back to Erin, Rock of Ages, Dixie Land* and *Ben Bolt*. There are many different varieties of famous songs, such as folk songs of the different nations, classical songs, patriotic songs, and songs from the great operas. These songs are written about everything. Literature, history, art and even geography have been enriched by association with great songs.

Marcel Marie Goulet (Age 11)
Panama

Famous Songs
(Prize Winner)

Nearly every nation has its own famous songs—songs of Japan, France, Italy, Germany, America, and so forth. Though we would probably think the songs from Japan were peculiar, they are to the Japanese as famous and beautiful as some of our operatic songs are to us. Some are songs of warriors and some of mountains and rivers. All nations have their own famous songs. Sometimes how are far all the world. Songs inspire people to do their best. Some songs make us feel happy and others sad, but regardless of how they make us feel, we all love beautiful songs.

Francis Cook (Age 12)
Arizona.

Famous Songs
(Prize Winner)

Famous songs if heard when sung will tend to inspire many people to take up singing as a life profession. Though there are many famous song writers who have given us many famous songs I like Schubert's *Erl King* the best of all. This has inspired many people to study music and I know that it was one of the leading factors responsible for my own study of music.

This famous song was written in 1815 and published in 1821. The elements which are heard when the child held in the arms of his father. Rides through night and wind, expresses the child's fear of the Erl King the forest haunting goblin. Inevitable, indeed these dashing dissonances seem in their place but they were new in the time of Schubert, and it took his genius to discover their unmistakeness.

Eugene Lopresko (Age 12)
California.

Honorable Mention for May Essays "Famous Songs"

Olwyn Burbidge, Virginia Robinson, Ellen Hancock, Lois B. Zoe, Betty Couch, Anna Catherine Owen, Christine Meadows, Helen Korzeniowski, Jane Day, Parker Elizabeth Smith, Margaret E. Newbard, Ida Vera Kaminsky, Wilma E. Tull, Effie B. Briggs, Jr., Nora Mansfield, Delta L. Fagan, Margaret Martin, Flire Bristow, Roberta Whitney, Marian Dorton, Eunice May Schropt, Mary Ellen Marsden, Hilda M. Haworthy, Helen Hays, Celia Amgard.

Answers to Composers Initials Puzzle in May

1. Antony Arensky
2. Maurice Ravel
3. Claude Debussy
4. Modeste Moussorgsky or Moritz Moszkowski
5. Cyril Scott or Camille Saint Saens or Christian Sinding
6. Cesar Cui
7. Alexander Scriabin or Arnold Schonberg
8. Sergei Rachmaninoff
9. Alexander Glazounov
10. Richard Strauss

Prize Winners for May Puzzle

Evelyn Hall (Age 14), Iowa.
Patricia Avery (Age 10), New York.
Ann Belle Peterson (Age 10), Nebraska.

Honorable Mention for May Puzzle—Composers Initials

Ruth Merlin, Eleanor Powell, Julia McKissack, Marian Andrews, Gloria Goldman, Peter Hays, Joanne Sanderson, Hope Sandberg, Wilbur Sanderson, Agnes Elliott, Avery Thomas, Gertrude deHaven, Hilbert Keck, Edith Grace, Miss Whiting, Mademoiselle Gelmaca, Genevieve Johnston, Eunice May Schropt and Patricia Masters.

Letter Box List

Dear Junior Etude:

On my eighth birthday the members of our Rhythm Club surprised me with a program of music. I am enclosing a copy of the program.

From your friend
Homer Haan (Age 8)
California.

N. B. The Junior Etude regrets that the program which Homer sent can not be printed as it was so attractively gotten up with sketches in color.

The stars are shining
Overhead,
Singing songs we cannot hear
I wonder how
The star songs sound.
I wish that we were near!

Educational Study Notes on Music in the Junior Etude

By Edgar Alden Barrell

A Chat Corn Cropper by Ella Kilburn

Generally speaking, this might well be the title of many a very original and clever composition from Mrs. Kilburn's pen. Contrasts are really in her line of work. The presently seen piece [illegible] along the center of [illegible] board. Note the [illegible] *ritardando* and [illegible] musicians hearts have to [illegible] highway [illegible] which the volume [illegible] loud as possible and [illegible] *pianissimo*. Let [illegible] step elevate the [illegible] school. The left hand [illegible] instant is always [illegible]

In reveal the [illegible] presents lately by half [illegible] it will [illegible]

The Guitar Serenade by Jean L. Gruno

[illegible] and dad.

The Joyous Peasant by Robert Schumann

[illegible]

L of Burning by Mathilde Bilbro

Here we have one more number from the very pretty [illegible] A Visit to Grandpa's [illegible] In all of Miss Bilbro's pieces the notes are [illegible] which [illegible] the use of the [illegible] *pianoforte*. Let [illegible] step elevate the [illegible] school. The left hand [illegible] instant is always [illegible]

[illegible] played slowly [illegible] will like [illegible] the lead of this composition.

Rag Doll's Lullaby by Hans Sebald

[illegible]

Queen of the May by Walter Rolfe

[illegible]

Marche, by J. S. Bach

[illegible]

After all the drudgery [illegible] study [illegible] to make [illegible] and enjoyable. [illegible] Music [illegible]

Educational Study Notes

(Continued from page 745)

an easy, but effective prelude in all the scales. The first theme is played by the right hand. It represents the song of the wheel, the staccato accompaniment [illegible] the sound of the tires by which the wheel is [illegible]

Then while the left hand [illegible] plays the [illegible] notes for a whole octave, it is [illegible] by being sub well [illegible] the second theme [illegible] left hand [illegible] squarely.

Puff Balls, by Frederick Keats

[illegible] Keats always thinks up [illegible] tunes and has not so [illegible] his big plays [illegible] however [illegible] the first which [illegible] gladness.

[illegible] *Andante* [illegible] *Allegro* [illegible] *Presto* [illegible] *Allegro* [illegible] *Presto* [illegible] *Allegro* [illegible] *Presto

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